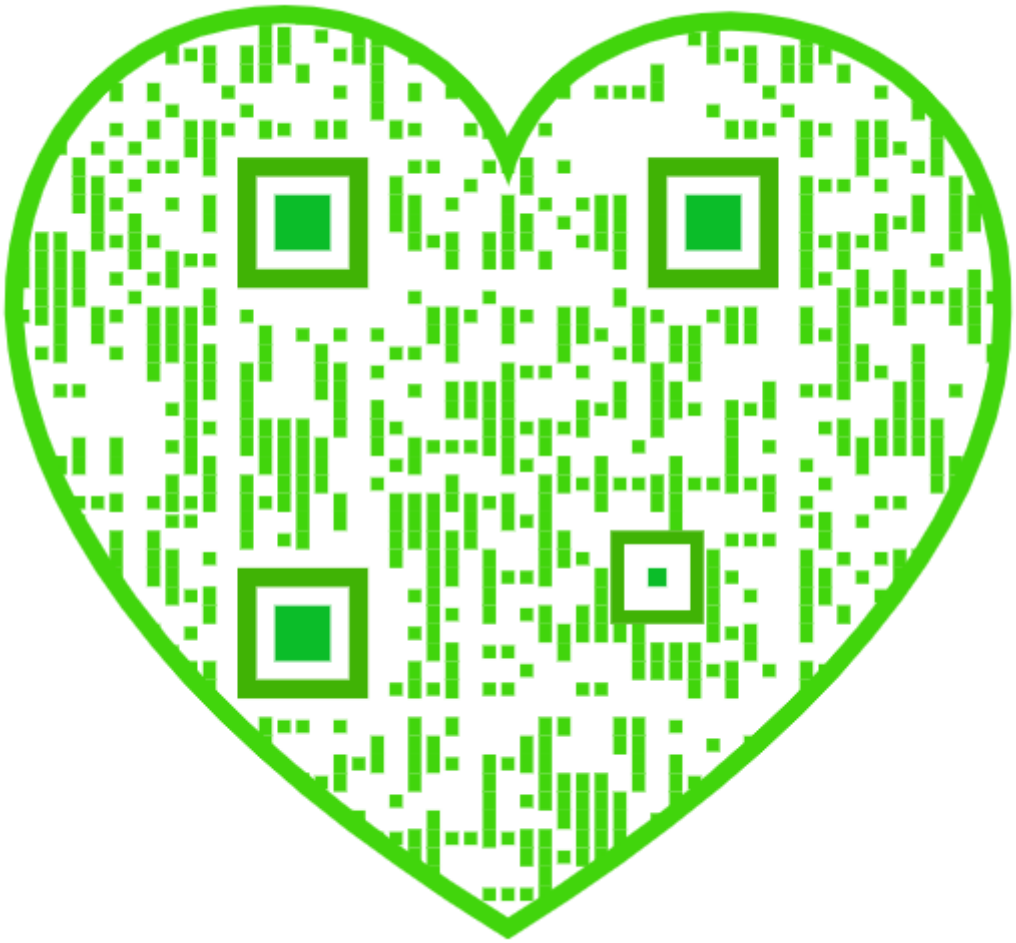

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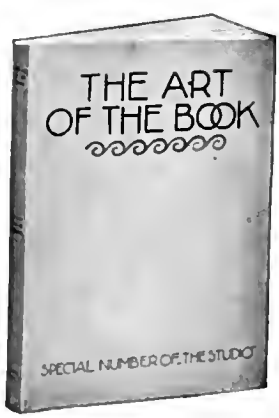

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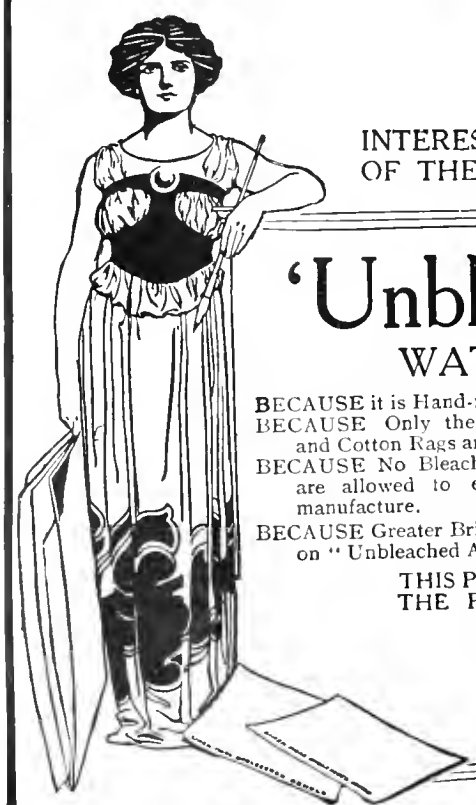

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PREFATORY NOTE

THE Editor desires to express his thanks to the following collectors and others who have lent drawings or prints for reproduction in this volume: Mr. Harold Hartley, Mrs. H. J. Pfungst, Mr. Charles H. Shannon, A.R.A., Mr. Charles Ricketts, Mrs. Brandon Thomas, Mr. Horace Tipple, Miss Phyllis Allen, Mr. C. Mallord Turner, Sir Frank Short, R.A., P.R.E., Capt. Martin Hardie, A.R.E., Miss Constance Pott, R.E., Mr. Aug. Walker, Mr. Walter Sickert, Mr. Basil Dighton, Mr. Frank L. Emanuel, Mr. D. Croal Thomson, The Director of the Fitzwilliam Museum, Cambridge, Messrs. P. & D. Colnaghi & Obach, Messrs. Ernest Brown & Phillips, The Carfax Gallery, The Chenil Gallery; also to Lieut. Lancelot Crane, Mr. Robert Dunthorne, Mr. Arthur Greatorex, Mr. William Heinemann, The Proprietors of "Punch," and Messrs. L. H. Lefevre & Son, who have kindly allowed their copyright subjects to appear. The Editor also wishes to acknowledge his indebtedness to the various artists who have co-operated with him in the preparation of this work by allowing examples of their work to be illustrated.

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INTRODUCTORY

NEVER have the Graphic Arts in Great Britain been so much alive as during recent years, thanks to the stimulus of widening appreciation, and never has the artist had so varied a choice of methods to express his moods. And this is well; for, as Ingres has said, "drawing is the probity of art"; and, though painting may challenge all the *isms* to conflict, art may be trusted to work out her own salvation as long as drawing is true to the vital expression of form. The painter, with impulse to graphic utterance, may put down his palette and take up pencil or pen, chalk or charcoal to enjoy draughtsmanship for its own sake, as the masters were wont to do, making, not only sketches and studies for further development, but drawings that shall be definitely expressive, without necessarily any ulterior thought of translation to paint. The book-illustrator, never more voluminous than now, need not be an illustrator and nothing more; he may, as indeed he should, be a decorator too, making books beautiful with gracious and significant design. Then, the draughtsman, if he have with his artistic equipment the sense and faculty of the craftsman, may turn to the copper-plate, the wood-block, or the stone, each of them having been emancipated from the merely reproductive service which so long held it in bondage, and may express himself freely through the artistic language of the medium, restricted only by his loyalty to the nature of the material. This revival of original expression through the different graphic mediums is one of the most remarkable phases of artistic activity at the present time; and it is the purpose of this volume to show how in Great Britain each method, even when it has been fettered by the claims of the copyist and the translator, has at some period found the rare artist, or even the occasional group of artists, to whose need of expression its special qualities have appealed with artistic results that have carried on its tradition, and preserved live influences for the practice of to-day and to-morrow.

So the past as well as the present shall speak to us in the following pages, with the various charm of art that needs but line and tone to express all the pictorial significance of nature, whatever her mood and aspect. And we shall learn how diversely the graphic methods lend themselves to the individual artistic temperament, as we turn, say, from the precise line and definitive statement of the seventeenth-century portrait-engraver to the imaginative linear expressiveness of Blake; or from Seymour Haden's traditional handling of the etching-needle to the defiant independence of Mr. Brangwyn; or, again, from the matter-of-factness of J. R. Smith's sterling mezzotint to the poetic infinitudes of Sir Frank Short; from the simple superficial tones of Paul Sandby's aquatint to the sensitive subtleties of Mr. Hartley; from the illustrative line of Bewick's wood-engraving to the decorative significance of Mr. Ricketts; or from Prout's cold accuracies of representation upon

the stone to the lithographic lyricism of Mr. Shannon ; from the casual colour-printing of the eighteenth-century stipple-engraver to the artistically-planned colour-engraving of a Roussel or a Giles.

It is not the least element of charm proper to each of these graphic arts that thus, like the bird in Andrew Marvell's " Garden," " it waves in its plumes the various light," and so, light calling to light, it appeals with an infinite diversity of expressive capacity. For, after all, it is the expression of the emotional significance of any pictorial subject that stirs the artist's impulse ; and, since this significance can never be visually the same for any two temperaments, it must call naturally for such an individuality of manner in handling the particular medium as will give vitality to the expression. But even the most conspicuous originality can only extend artistic tradition by revealing fresh points of view, and developing means and manner of using them, to suit the new ways of vision. Indeed, M. Bracquemond, the famous French etcher, goes so far as to assert, with Victor Hugo at his back, that there is no progress in the arts. " Nature, their model," he says, " is unchangeable ; and the arts cannot transcend her limits. They attain completeness of expression in the work of a master, on whom other masters are formed. Then comes development, and then a lapse, an interval. By and by, art is born anew under the stimulus of a man who catches from Light a new convention." The history of painting continually verifies this truth, and so, with the names of Rembrandt, Ostade, Claude, Meryon, Whistler punctuating its periods, does the story of etching. In a lesser degree, as will be seen in the following pages, the record of all the graphic arts is one of original activity, then lapse into mere reproductive conventionalism, and later, revival with fresh artistic stimulus. But it is only original expression that concerns us here ; the reproductive phases of each method, however brilliant in results, as, for instance, the great mezzotint translations of the eighteenth century, the magnificent woodcut facsimiles and interpretations of the eighteen-sixties, have been necessarily beyond the scope of our survey. But in all the graphic arts vital and sensitive draughtsmanship is the essential of expression. To quote, again, Bracquemond : " Drawing is the means employed by art to set down and imitate the light of nature." And it is the suggestive vitality with which an artist's drawing verifies the facts of nature as revealed by light, with its complements, reflection, and shadow, that proves the draughtsman's quality. His conception may be imaginative, his governing idea fantastic or grotesque, his purpose simply illustrative or decorative, but, whatever the point of view, in any drawing that has artistically expressive significance every line and mass will bear that animating relation to the whole which makes it a live entity, into which we read our own thought and feeling. This expressive quality of vital draughtsmanship is exemplified in the following pages.

DRAWING

IN the sheltering cellars of the Victoria and Albert Museum I had been enjoying the privilege of looking through the late H. J. Pfungst's choice collection of Gainsborough's drawings before there was any thought of its finding its way, alas! to Christie's. I had been delighting in the grace, the charm, the sensibility, the vital expressiveness, of the master's draughtsmanship, as I turned from the figure or portrait study, with its gracious vivacity, to the happy landscape sketch—just a country roadside, perhaps, with a farmer's waggon lumbering contentedly along, yet informed with all the artist's lovableness of feeling. Then, saturated with the charm of Gainsborough, to my consternation I chanced upon this surprising printed utterance of an artist so revered as George Frederick Watts: "Reynolds was not remarkable for good drawing; Gainsborough was remarkable for bad." Gainsborough's drawing bad? What, then, is good drawing? I wondered as I thought over the ninety and odd examples of Gainsborough's graphic expression I had been looking at with so much artistic satisfaction, each, in the true accents of its medium—whether chalk, pen-and-ink, wash or charcoal—telling me intimately of something beautifully animate, because the artist had felt it with all the sincerity of his emotional nature. Why, what but good drawing could express life like this chalk study (p. 9) for the National Gallery portrait of Mrs. Siddons? Does the completed painting of the great actress suggest more to us than these simple chalk strokes do of the captivating symmetry of her person, or of the facial aspect, which, as Boaden tells us, was "so thoroughly harmonized when quiescent, and so expressive when impassioned," that most people thought her more beautiful than she was. But if you want to see the consummate expressive charm of Gainsborough's drawing you may go to the Print Room of the British Museum and look at some of the landscape studies that were the utterances of his pure joy in nature, and a delicious group of a young woman and three children, and above all *A Lady Walking in the Mall*, that, for the life of her, you will believe was there, in the promenade of fashion, on that same day when Oliver Goldsmith, in his "best wig," as he tells, squired his Cousin Hannah in all her finery. Did even the supple grace and magic vivacity of Watteau's draughtsmanship ever show with strokes of chalk a woman more truly and charmingly alive with the air and grace of her time?

No one ever used the pencil with more exquisite subtlety of expression than Turner, and had it been possible for the half-tone process to reproduce the delicacies of his touch without any loss of this subtle power, I could have wished for Turner's marvellous draughtsmanship, which will be seen later through the medium of engraving, to be represented here by one of those wonderful pencil drawings in which his artistic conception was set down with such freshness of vision. But the draw-

ing that does exemplify the master here (p. 10) is one of pathetic interest in the light of recent events. It shows us the glorious Gothic Hôtel de Ville of, now devastated, Louvain, with the famous Church of St. Pierre, as Turner saw these in 1825, a few years before the restoration of the exteriors, and as the destructive fury of this devastating war has decreed that no man shall see them more. The drawing was done with pen and body-colour on blue paper; and Mr. A. J. Finberg, whose knowledge of Turner's drawings is unrivalled, tells me that it is neither a sketch from nature nor a finished drawing, but an intermediate stage between the two, with probably underneath the drawing a rough pencil outline made on the spot, which Turner worked up afterwards with pen and body-colour. This was his usual method with drawings done on blue paper. If he liked the subject, or there was a prospect of selling it, he would, as a rule, draw it afresh and with more finish. This Louvain study, however, seems to have been carried no further, since there is no record of a finished drawing of the subject; but in this study how vividly the master has felt those storied buildings, how nobly he has placed them upon his paper!

Now, here, on page 11, is a veritable bit of Constable, with the fresh impression of the natural scene writ convincingly upon it, and every touch of the lead pencil as if it had been steeped in light and air and verdure. It is a sketch Constable made in Wivenhoe Park, near Colchester, whither he went in August 1816, just before his marriage, to stay with General and Mrs. Rebow, and paint two landscapes to their order. "I am going on very well with my pictures for them," he wrote in a very happy letter to his *fiancée*. "The Park is the most forward. My great difficulty has been to get so much in it as they wanted. On my left is a grotto with some elms, at the head of a piece of water; in the centre is the house over a beautiful wood; and very far to the right is a deer house, which it was necessary to add, so that my view comprehended too large a space. But to-day I have got over the difficulty, and begin to like it myself." I think he must have made this happy spacious sketch when he was getting over the difficulty. How simply and beautifully the master has felt and drawn the shapes of the land! How true it all looks! How alive that cornfield, with the vivid little group of labourers so rightly there! And how that sky—a real Constable sky—gives the whole scene its truth of expression!

There was never a truer and more sympathetic pictorial interpreter of landscape than John Sell Cotman, never one who felt the aspects of nature with a more artistic sense of their rhythmic beauties, which, even in the simplest drawing, he would express with an ordination or design that seems innate in the subject. This controlling sense of rhythm is as inevitable in Cotman's lovably intimate glimpses of leafy woodland as in his transcripts of Gothic architecture, and here, in this

beautiful pencil drawing of *Cader Idris* (p. 12), we feel it in the aspect of the everlasting hills. Here is no conventional mountain picturesqueness, but, as the eye is carried rhythmically from the water in the foreground, where the cattle slowly follow round the curving line of the shallow edge, up along the contours of the hills, with the interflow of line and light and shade, the serene harmony of the scene evokes an artistic emotion peculiar to the satisfying sense of design. Without that cohesive rhythm Cader Idris might still look imposing, the cattle might still sun themselves at the water's edge—but the expressive beauty of the artist's poetry would be lacking. And the pictorial poetry of Cotman's drawing is a great thing.

The splendid live draughtsmanship of Alfred Stevens, the great English sculptor and decorative designer, is exemplified by this study in red chalk (p. 13) for one of the angels in his cartoon of Isaiah for a spandrel under the Dome of St. Paul's. Stevens, who had in him much of the artistic spirit of the Renaissance, fully appreciated the charm of red chalk, or sanguine, for drawing the human figure, and every line he drew was instinct with life and significance.

Rossetti had done his memorable illustrations for the Moxon "Tennyson," and was in the fullness of his powers, with his pictorial imagination at its height of romantic fervour and creative energy, when, in 1858, he made the very beautiful pen-and-ink drawing, *Mary Magdalene at the Door of Simon the Pharisee*, which we are privileged to reproduce (p. 15). This had, curiously, been long lost sight of, but, thanks to the happy chance of passing a shop window in Brompton just ten minutes before it would have been too late, Mr. Ricketts and Mr. Shannon were able to add it to their magnificent collection of drawings. And what a sumptuous design it is! how richly charged is its beauty of form and tone with emotional significance! With what intensity and abundance of imagination has Rossetti interpreted those few lines in St. Luke! It is a festival in the city, and at the head of a revelling crowd of young men and women, rose-wreathed and joyous, dancing along to the music of pipe and dulcimer, is the Magdalene, radiantly beautiful. But, passing the house of the Pharisee and catching sight of the face of Christ there sitting at meat, she mounts the steps to the doorway, and tears from her hair the flowers and symbols of vanity as all look on amazed, even the little beggar girl at her feet, while a lover and another "daughter of joy" try to bar her way to Christ. The technical execution of this drawing, so rich and varied in tone, so complex in detail, is amazing, recalling in that respect the splendid pen-and-ink *Hamlet and Ophelia* in the British Museum, done in the same year. Mr. Shannon tells me that Burne-Jones sat for the face of Christ, and Swinburne for one of the young men; presumably, then, for the young man with the girls on the left.

Burne-Jones, speaking of lead pencil, said: "It is always touch and go

whether I can manage it even now. Sometimes knots will come in it, and I never can get them out—I mean little black specks. If I have once india-rubbered it, it doesn't make a good drawing. I look on a perfectly successful drawing as one built upon a groundwork of clear lines till it is finished." Now, whether the great artist got any "knots" into the drawing of this *Entombment* (p. 16), certainly it was "built upon a groundwork of clear lines," and it has a pathetic dignity of expression. With splendid vital draughtsmanship, John Everett Millais had a genius for illustration. He could get at the very heart of a scene, and express its essential drama. The innumerable drawings he did for the wood-engravers of the 'sixties had a most inspiring influence on the contemporary illustrative art, and that influence is alive to-day; for there was not only vital significance in every figure he drew, and in their relations to each other, but a natural ease of design that only great art could achieve. Not forgetting his splendid illustrations to Tennyson and Anthony Trollope, the high-water mark of his illustrative achievement may be seen, perhaps, in "The Parables of Our Lord," a noble series of designs, of which one, *The Parable of the Marriage Feast*, is reproduced here (p. 17) from his pen-and-ink drawing, heightened with Chinese white, done on the wood-block—a beautiful expressive thing. Another great illustrator of that period, one of the greatest of any period or country, was Frederick Sandys. He is represented here (p. 19), however, not as an illustrator, but as a graceful draughtsman of charming female heads, done delicately in chalk; but his fame rests imperishably on the superb designs he made upon the wood in ink with either the finest of sable brushes or a quill pen. These, published in the periodicals of the 'sixties, are instinct with illustrative genius, magnificent in design, and alive with dramatic feeling and artistic beauty. Had illustrative art been our theme, the remarkable and prolific George Cruikshank must have been represented here; Hablot K. Browne also; but great expressive draughtsmanship that happened to be used with illustrative purpose in the 'sixties would justly deserve further contemporary examples, did our space allow. We should like to have represented, of course, Fred Walker, Boyd Houghton, Holman Hunt, Ford Madox Brown, Arthur Hughes; but here, at least, is George John Pinwell, one of the most delightful of them all, whose finest work is found, perhaps, in Jean Ingelow's "Poems" of 1867, and the Dalziels' "Goldsmith." This scene of rustic character, *Gossips* (p. 18), shows the pleasant naturalness of his art. Let us turn now for a moment to "Punch." Here is Sir John Tenniel, so long its prince of cartoonists, who shows, in the tragic pathos of *Armenia's Appeal* (p. 24), that graphic interpretation of international drama which often fluttered the dovecots of European politics. And here we see the jolly humour of John Leech (p. 21), conveying the scenic suggestion with a few

vivacious sketchy strokes. What a contrast in pictorial manner, as in period, type, costume, do we find in this elegant drawing-room scene of George Du Maurier's (p. 23). A gracious live art was his, with often a straight arrow of satire for affectation and worldly folly ; but the drawing here tells nothing beyond the social standing and manners of these comfortable folk. The humour is not intrinsic, it is all in the written legend. Very different from Charles Keene's case. In the touch of that master-draughtsman and essential humorist was a magic that vitalized every line as his alert and original mind conceived it, so that all of the life and character and thought of the person drawn was there. One need not read the words interpreting the drawing, *Classical !* (p. 22), to realize the atmosphere of that barber's shop, and the trying situation of the impatient customer facing the sententious barber! Keene's pen-and-ink drawing was a revelation of graphic wit. With this great art and wit of draughtsmanship Phil May's had strong affinity, while it was as absolutely original as it was tender and genial. The life of the streets, which he knew so intimately, and observed, in all its variety of humour and personality, with so alert an eye for the incident of comic character, he depicted with an unfailing sense of the pictorial. With that spontaneous effect of his drawing, so carefully achieved through his synthetic feeling for expressive line, he gave extraordinary vitality and individual interest to every loafer or gutter-snipe he put on paper. This street-vendor of *Sweet Lavender* (p. 29) we recognize not only as a type, but as an individual. And this drawing has a specially sympathetic interest, for it records the friendship of two of the most human and lovable of men, whose missions through different arts were identical, to make the world happy with the good-fellowship of laughter.

Mr. George Belcher (p. 41), like Phil May, is attracted by the ingenuous humours of the unsophisticated classes, and among the simple characters and the shrewd he finds personalities with the genuine pictorial stuff in them. He draws in charcoal with a vivid sensitive touch and an unerring grasp of essentials. His expression of mentality is extraordinarily subtle and penetrating, and, like Keene and May, he sees in the trousers of the humble a world of character.

How strange it is to turn from the human actualities of Mr. Belcher to the decorative fantasy of Aubrey Beardsley, with its artistic enchantment of rhythmic line and mass creating a life that never was on sea or land ! *The Birthday of Madame Cigale* (p. 25), this, one of the wonderful drawings with which THE STUDIO, in its first number, twenty-four years ago, revealed the advent of an original young genius with something really new to say in art, has all of the true Beardsley in it. For here the derivative Japanese influences are so fused with his self-expression that, in the rhythmic working of his pictorial imagination, fantastic creatures become beautiful as they take their part in the de-

sign, with this new significance of black-and-white, this fresh beauty of line. And how exquisite is the invention of all the detail in this intriguing design, how artistic the broken quality of the black tones, which the young artist accepted as a precious gift from the Japanese, and later had reluctantly to yield up to the demand of the publishers for the definite full black of every respectable English drawing! In none of the best of his wonderful later drawings did Beardsley surpass the quality of this early expression of his genius.

The joy of beautiful decoration, too, is the creative spirit of this lovely *Eve* design of Walter Crane's (p. 26), so rich in its elaboration of natural detail—a *tour de force* of the artist's pen. And rich penmanship, with rhythmic design, distinguishes this *Lady Flora* of Tennyson's poem, "The Day-Dream," by that splendid illustrator and fine draughtsman, Mr. E. J. Sullivan (p. 33), happy always in poetry and romance, but greatest, perhaps, when interpreting the irony of Carlyle.

In the simple study that represents the sensitive draughtsmanship of that remarkable artist, Mr. Walter Sickert, the lady actually lives in the atmosphere of the room (p. 30); while in Mr. George Clausen's chalk study for his lovely picture, *Primavera* (p. 27), the exquisite modelling is what we might expect from so complete an artist.

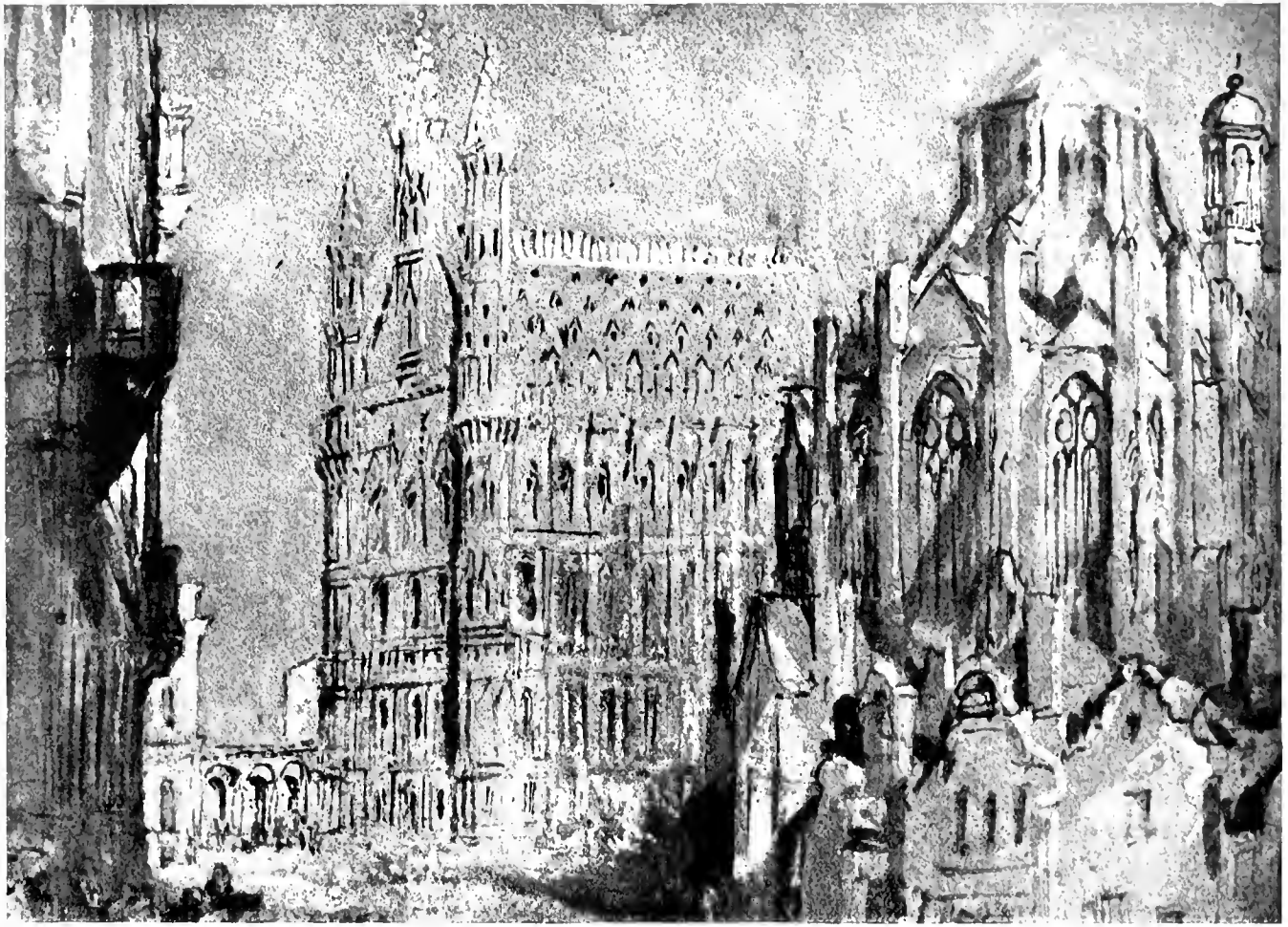
As I speak, in the "Etching and Dry-point" section, of the masterly draughtsmanship of Mr. Frank Brangwyn, Mr. Muirhead Bone and Mr. D. Y. Cameron, it is only necessary here to point out that in *The Builders* (p. 31), *Near the Pump-Room, Bath* (p. 34), and *Balquhidder* (p. 37), we have drawings thoroughly characteristic of these three distinguished artists. The simple expressiveness of Mr. Cameron's landscape is wonderful.

In *The Bather* (p. 35) we have the charm of Mr. Orpen, his beautiful drawing, his sensitiveness to light, his originality in the arrangement of his pictorial interest. This is a delicate piece of pencil work with tones of wash. Unfortunately the superb drawing of Mr. Augustus John is not represented here. At his best there is no greater draughtsman. This sprightly *Chicot* (p. 38) is one of that remarkable series of "Characters of Romance" which Mr. William Nicholson drew with such a vivid sense of characterization and so wide a range of romantic imagination. Lieut. James McBey's spontaneous expression in vivacious drawing is happily shown in this live sketch of *The Violin-Player* (p. 42). That girl is really playing her instrument, and musically too, one feels. The young artist who made this magnificent study in sanguine of these two heads (p. 39) is Lieut. Ernest A. Cole, the sculptor of the superb marble statue of *John the Baptist* which Mr. Edmund Davis prizes as one of the gems of his collection. Happily London will later on be able to see his work, for he has been selected to do all the sculpture for the new County Council Hall. As a draughtsman he is simply great.

Photo, Mansell.

"MRS. SIDDONS." BY THOMAS GAINSBOROUGH, R.A. (CHALK)

(*From the drawing in the Collection of the late Mr. H. J. Pfungst, F.S.A.*)

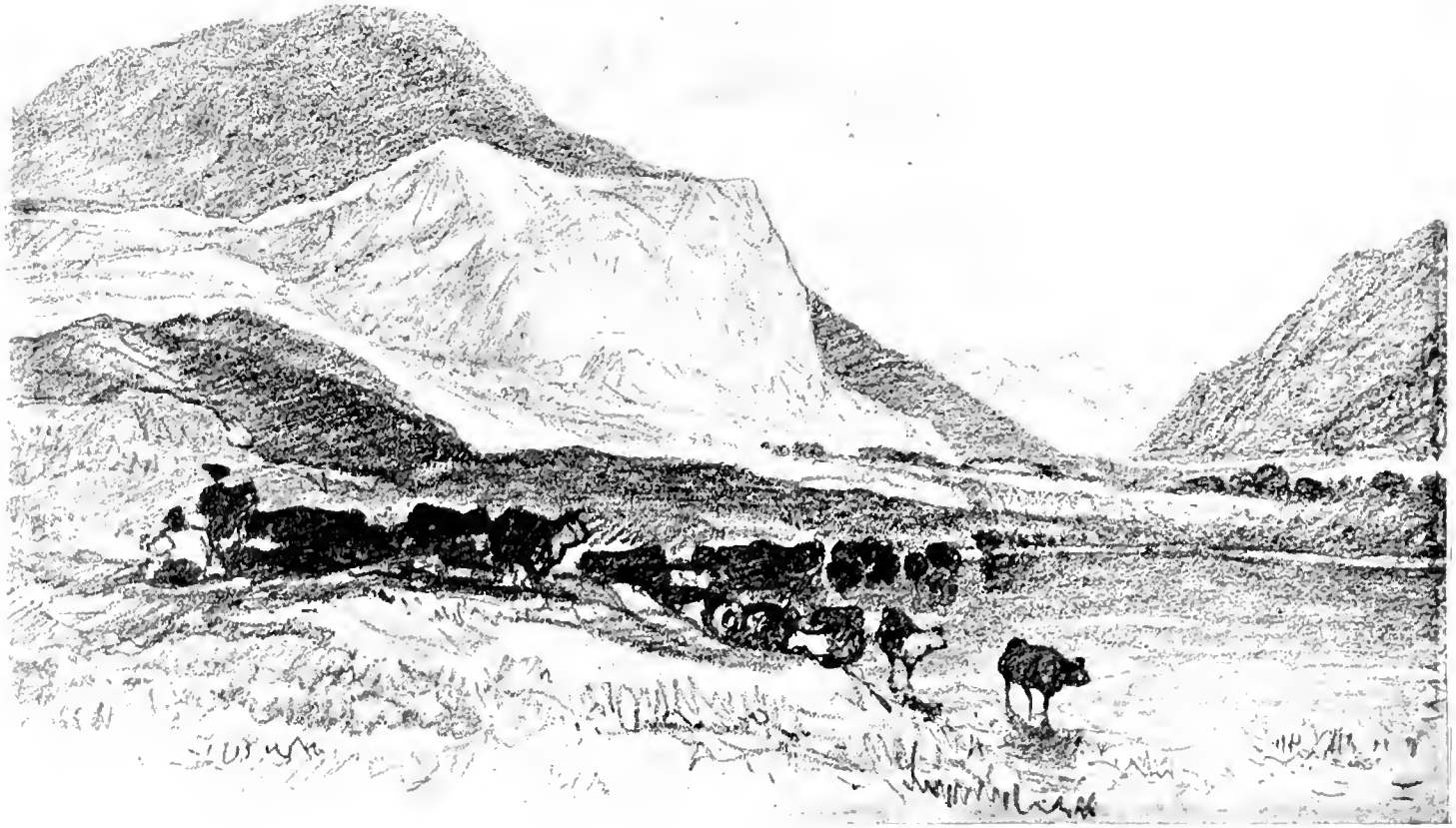


"HÔTEL DE VILLE, LOUVAIN, WITH THE CHURCH OF ST. PIERRE."
BY J. M. W. TURNER, R.A. (PEN-AND-INK AND BODY-COLOUR)

(From the drawing in the National Gallery of British Art)

"VIEW IN WIVENHOE PARK." BY JOHN CONSTABLE, R.A. (LEAD PENCIL)

(*From the drawing in the Victoria and Albert Museum*)



(*From the drawing in the British Museum*)

"CADER IDRIS" BY JOHN SELL COTMAN (LEAD PENCIL)

(From the drawing in the Victoria and Albert Museum)

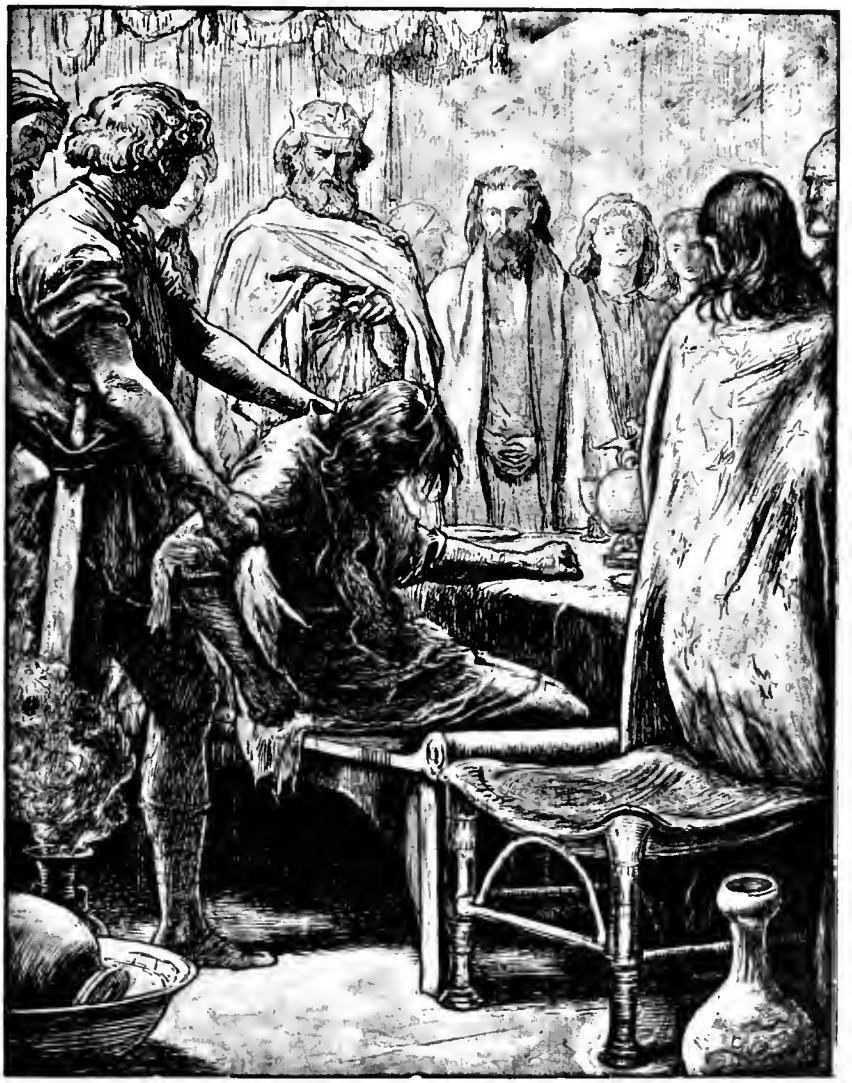
STUDY FOR AN ANGEL. BY ALFRED STEVENS (SANGUINE)

(*From the drawing in the possession of Mr. Charles H. Shannon, A.R.A. and Mr. Charles Ricketts*)

"MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE." BY D. G. ROSSETTI (PEN-AND-INK)

"THE ENTOMBMENT." BY SIR EDWARD BURNE-JONES, BART. (LEAD PENCIL AND CHALK)

(From the drawing in the possession of Mr. Harold Hartley)



(*From the drawing on wood in the Victoria and Albert Museum*)

"THE PARABLE OF THE MARRIAGE FEAST." BY SIR J. E. MILLAIS, BART., P.R.A. (PEN-AND-INK)

(*From the drawing in the possession of Mr. Harold Hartley*)

"GOSSIPS." BY G. J. PINWELL (PEN-AND-INK)

(From the drawing in the possession of Mr. Harold Hartley)

"CONTEMPLATION," BY FREDERICK SANDYS (CHALK)

(From the drawing in the possession of Mr. Harold Hartley. Reproduced by the special permission of the Proprietors of "Punch")

"A PICNIC IN THE DRAWING-ROOM. BY JOHN LEECH (LEAD PENCIL)

DRAWING

(From the drawing in the possession of Mr. Harold Hartley. Reproduced by the special permission of the Proprietors of "Punch")

"CLASSICAL."
Esthetic Hairdresser (to irritable customer, who said he was in a hurry): "I beg your pardon, sir, but I don't mind any trouble for a harmonious effect! I flatter myself there's no other artist in this city can so well arrange this drapery to imitate the Roman toga!"

BY CHARLES KEENE (PEN-AND-INK)

"THE MAIDEN'S POINT OF VIEW"
Mamma (to Maud, who has been with her brother to the play, and is full of it): "But was there no love in the piece, then?"
Maud: "Love? Oh dear no, mamma! How could there be? The principal characters were husband and wife!"

BY GEORGE DU MAURIER (PEN-AND-INK)

(From the drawing in the possession of Mr. Charles Holme. Reproduced by the special permission of the Proprietors of "Punch")

(From the drawing in the possession of Mr. Harold Hartley. Reproduced by the special permission of the Proprietors of "Punch")

"ARMENIA'S APPEAL.
Armenia (bitterly): "Guardships!!! But . . will none of you draw the sword to save me?"
BY SIR JOHN TENNIEL (LEAD PENCIL)

(*From the drawing in the possession of Mr. Charles Holme*)

"THE BIRTHDAY OF MADAME CIGALE." BY AUBREY BEARDSLEY (PEN-AND-INK)

"EVE. BY WALTER CRANE, R.W.S. (PEN-AND-INK)

(From the drawing in the possession of Mr. Harold Hartley. By permission of Mr. Lancelot Crane)

STUDY FOR "PRIMAVERA." BY
GEORGE CLAUSEN, R.A., R.W.S. (CHALK)

(*From the drawing in the possession of Mrs. Brandon Thomas. Reproduced by the special permission of the Proprietors of "Punch"*)

"SWEET LAVENDER." BY PHIL MAY (PEN-AND-INK)

STUDY. BY WALTER SICKERT
(PEN-AND-INK AND CHALK)

(From the drawing in the possession of The Carfax Gallery)

"THE BUILDERS" BY FRANK BRANGWYN
A.R.A., P.R.B.A. (CHALK)

"LADY FLORA" (TENNYSON'S "DAY DREAM"). BY EDMUND J. SULLIVAN, A.R.W.S. (PEN-AND-INK)

"NEAR THE PUMP-ROOM, BATH
BY MUIRHEAD BONE (LEAD PENCIL)

(From the drawing in the possession of Messrs. P. and D. Colnaghi and Obach)

"THE BATHER." BY WILLIAM ORPEN, A.R.A. (LEAD PENCIL AND WASH

(By permission of the Chenil Gallery)

"BALQUHIDDER." BY D. Y. CAMERON, A.R.A., A.R.S.A. (PEN-AND-INK AND WASH

(From the drawing in the possession of Mr. Horace Tipple)

"CHICOT. BY WILLIAM NICHOLSON
(PEN-AND-INK AND COLOUR-WASH)

(From "Characters of Romance. By Wm. Nicholson. London: Heinemann)

(From the drawing in the possession of Mr. Charles H. Shannon, A.R.A., and Mr. Charles Ricketts)

STUDY OF HEADS. BY ERNEST A. COLE (SANGUINE)

Village Worthy (discussing possibility of invasion) "Well, there can't be no battle in these parts, Jarge, for there beant no field suitable, as you may say, an' squire'e won't lend 'im the use of his park."

BY GEORGE BELCHER (CHALK AND WASH)

(From the drawing reproduced in "The Tatler")

"THE VIOLIN-PLAYER." BY JAMES McBEY. PEN-AND-INK.

(From the drawing in the possession of Miss Phyllis Allen)

LINE-ENGRAVING

ALTHOUGH the art of line-engraving flourished long and extensively in this country, its object was generally interpretative or reproductive; as a means of original expression its practice has been rare. Certain English engravers have used the graven line for translating their own drawings or paintings to the copper, so, in a sense, their engraving has been original; but that is not the same thing as conceiving a design in terms of engraving, and practically creating the picture upon the copper, as one may suppose Dürer and the early painter-engravers of Germany and Italy to have done, and later our own Blake and Calvert.

When copper-plate engraving found its way belatedly into England about the middle of the sixteenth century there was no native pictorial art to give it the welcome of expressive practice. But, though the creative artist was not here to use the graven line, as he had done to such wonderful and beautiful purpose in Italy, Germany, and Flanders, the "spacious times of great Elizabeth" stimulated graphic activities which found use for the graver; especially in maps, which were seldom without some embellishment of pictorial fancy. While, however, it was long before the graphic expression of artistic imagination concerned any English engraver, the portraiture of notable personalities gradually called into being in this country a school of engravers of both foreign and native birth. This portraiture was mainly derivative, but in the manner of its treatment upon the copper-plate the engravers, the earliest of whom were goldsmiths, found scope for decorative invention or for ingenious adaptation of ornamental patterns borrowed from the goldsmith's craft. Another field for the ingenuity of the early English engravers was the ornate title-page which nearly every book seemed to demand in the first half of the seventeenth century. Curiously interesting many of these are in their graphic fertility of symbol and ornament, although harmonious beauty of design is rare to seek.

It is, however, to the portrait-engravers that one must look for the most graphic handling of the burin. Flemish influences were paramount, but English engraving may be said to date from the work of William Rogers. He was the first English-born engraver of importance. A goldsmith, he readily found his way with the copper-plate, and showed artistic individuality in his treatment of portraiture. Especially is this evident in his three prints of Elizabeth, the earliest of which was the *Eliza Triumphans*, of 1589, commemorating the Armada victory; for, though we may suppose him to have based the actual portraiture of the Queen on drawings or paintings by other hands, the decorative environment of the figure suggests the engraver's original fancy. The notable plate shown on page 47 is certainly the most important and accomplished English engraving of the period, and though it may owe Elizabeth's features to the limning of Isaac Oliver,

or perhaps to some earlier and more intimate sketch which Oliver had also used, the elaborate pictorial setting, engraved with fine and sure craftsmanship, is undoubtedly the invention and work of Rogers himself. But not only the craftsman does the engraver show himself here; the sense of the artist seems to me evident in the introduction of the window, to flood the throne-room with sunlight as the queen stands there, gorgeous in all her monstrous apparel of state. Artistic impulse had little or nothing to do with the busy craftsmanship of Cockson, Elstrack, Hole, and Delaram, or even of Simon and William Van de Passe, though these two brought from their famous father's workroom in Utrecht, to stimulate the art of portrait-engraving in England, the influence of their Dutch training and tradition. Yet Simon, in his equestrian portrait of Anne of Denmark, drawn from life, designed quite a respectable landscape background; while his brother William's original portraiture is seen characteristically in the posturing group of James I and Charles, Prince of Wales.

With William Faithorne and George Glover, pupils of John Payne, himself a disciple of the Van de Passes, English engraving reached a higher artistic standard. Glover promised great things, but he quickly disappeared. Faithorne was the one seventeenth-century engraver of English birth who can be reckoned with the masters of portrait-engraving. He had done some admirable interpretative plates, from the paintings of Van Dyck, Dobson, and Walker, during the later years of Charles I, albeit for a time the Roundheads' prisoner of war; but Cromwell wisely released him to go to Paris, and there he learnt the master's touch from the great Nanteuil, returning to England himself a master. That he had a high ideal of his craft may be read in his own words, written in 1662: "The result of air, the symmetry of parts, the exact harmony of proportions, of lights and shadows, may be performed to the height in graving." While studying with Nanteuil in Paris, Faithorne had enjoyed the friendship of that famous print-collector, the Abbé de Marolles, in whose countless portfolios were practically all the masterpieces of engraving and etching; so that Faithorne would have seen with what expressive significance of line the graver could plough the copper when guided by the artistic imagination and craftsmanship of a Dürer, a Schongauer, a Mantegna, a Lucas Van Leyden, a Marcantonio, a Jacopo de' Barbari, or a Giulio Campagnola. But creative art was not Faithorne's to command, nor, indeed, was there then any demand for it at the hands of the line-engraver. The etching-needle and dry-point had become the instruments of the painter who felt the call of the copper for more spontaneous expression, and de Marolles must have shown the English engraver his Rembrandts as well as his Dürers. Yet the etching-needle made no appeal to him except as an accessory to his graver, though he used it artistically for the

elaborate landscape background in his portrait of Henry More, the Platonic poet. Faithorne, however, was faithful to his burin, and when he drew his chalk portraits from life it was always with the graven line in view; and their vitality, such, for instance, as in the *Sir Robert Henley* (p. 48), suggests that the copper might have taken the engraver's vivid impression direct. Every line seems to have life, so free is the engraving from that sense of mechanical labour we feel in much of the later reproductive engraving with its rules and conventions. When, however, Faithorne interpreted the portrait-painting of Lely and others, as the time and its fashions demanded, he would, as Pepys tells us, make an intermediary drawing in chalks, and his conception and handling of this upon the copper give the impression of original engraving. Like Faithorne, David Loggan and his prolific pupil, Robert White, were faithful to line-engraving for original portraiture, despite the lure of the new and more facile method of mezzotint. Both were interesting historically rather than artistically, but Loggan's engraving was certainly more vivid in his portrait-prints than in the two works for which he is chiefly memorable, the "Oxonia Illustrata," and "Cantabrigia Illustrata," in which, with academical accuracy of presentment, but without pictorial expression, he conscientiously depicted the university buildings with their denizens in cap and gown.

The eighteenth century saw English line-engraving again healthily influenced by the contemporary French school, which, stimulated by the art of Watteau and Chardin, had elaborated a technique for the interpretation of painting, richer in effect if more complex in convention. The English engravers of the period were, almost without exception, interpreters; but among them were three whose accomplishment as such was so distinguished as to win them European fame: Sir Robert Strange, William Woollett, and William Sharp. Yet a more original artist was J. K. Sherwin, with a vivid grace of portraiture, and a flexible skill with graver and needle, as shown in his portrait of Woollett (p. 49). When Charles Lamb, in praise of William Hogarth, said "Other pictures we look at; his prints we read," he was thinking, of course, of the graphic moralist and satirist, and unintentionally he did an injustice to the artist. Yet artist was Hogarth innately; and so great, so original, was his graphic expression, that we are compelled to look at his prints as pictures, whatever their subjects, by the masterly art with which he wrought his pictorial schemes, with all their human significance and fecundity of incidental invention, into harmonious and vital designs. A typical example is the plate of *The Rake's Progress* (p. 50), in which the Rake is seen surrounded by his parasites, differentiated in scenic action, with a vivid sense of contemporary type. Here is not great engraving, perhaps; the lines not being inherently expressive, one cannot call it creative engraving in the sense that Dürer's was; but Hogarth

used the resources of the craft with artistic command for the interpretation of his graphic expression, always with the effect of pictorial vitality.

Of a far different and more interesting technique are the original engravings of William Blake. This great imaginative artist had hitherto been obliged to practise reproductive engraving in the conventional manner of his day; but when he came to engrave his own remarkable designs, his genius found its individual utterance with a significance of line that English engraving had never known. The creative art with which Blake gave pictorial form to his wonderfully beautiful conceptions inspired by the "Book of Job," called his graver to imaginative response upon the copper. With the artistic purity of its lineal expression it helped the uplifting beauty of the designs. Of these veritable masterpieces of original engraving, perhaps the most generally appealing is "When the Morning Stars sang together, and all the Sons of God shouted for joy" (p. 51). Edward Calvert's engraving differed strangely from Blake's; it was distinctly original, though inspired by the spirituality of the master's art. In *The Bride* (p. 52), for example, spiritual emotion happily informs the sensuous beauty of design, in which light plays an essential part. But such engraving as this was not for the people. It was the day of the reproductive engraver, and the genius of Turner had influenced an entirely fresh development of the conventions of line-engraving. A complete reproduction of the original drawing was formally etched in full tone upon the plate, and the graver was used only to add luminosity with greater depth and contrast of line. Through other hands, but with his own directing intelligence, Turner used this medium for the interpretation of his art, and so organized and disciplined a whole school of accomplished engravers absolutely responsive to his pictorial expression. In fact, a plate directed and corrected by the master through all its stages, like this beautiful *Poole* (p. 53), of the "Southern Coast" series (1814), one thinks of as essentially a "Turner engraving," almost forgetting George Cooke, the actual engraver.

Reproductive line-engraving, however, has had its day, and there is reason to hope that the original artist may express himself once more through the beautiful art that Dürer used with such expressive freedom. As Mr. J. F. Badeley, whose noble design, *Lucifer* (p. 54), was engraved with such distinction in pure line, has said to me: "Line-engraving is not laborious when you know what you are doing, and can appreciate the value of each line you cut." But the charm of original expression was what the accomplished Mr. Badeley had in mind, which is a very different thing from the two years' labour, such as Woollett, for instance, was wont to expend upon one of his great reproductive plates after Claude, Wilson, or Benjamin West.

(*From the print in the British Museum*)

"QUEEN ELIZABETH"
BY WILLIAM ROGERS

"SIR ROBERT HENLEY"
BY WILLIAM FAITHORNE

(*From the print in the British Museum*)

"WILLIAM WOOLLETT"
BY J. K. SHERWIN

(From the print in the British Museum)

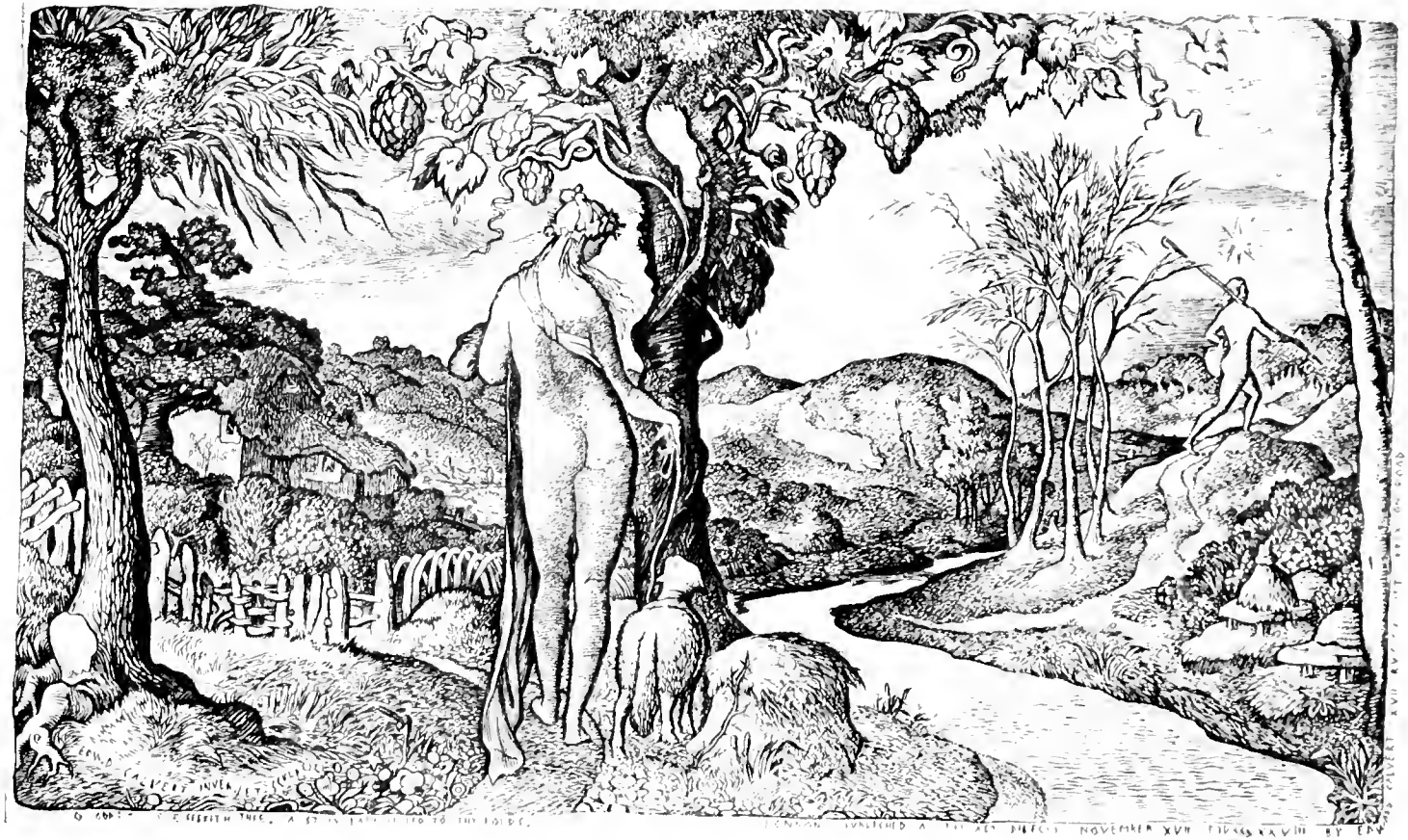
(*From the print in the British Museum*)

"THE RAKE'S PROGRESS," PLATE II. BY WILLIAM HOGARTH

Let there be
Light
Let there be A
Firmament
Let the Waters be gathered
together into one place
& let the Dry Land appear
When the morning Stars sang together. & all the
Sons of God shouted for joy
W.Blake Invent. & Sc.

(*From the print in the British Museum*)

ILLUSTRATION FOR THE "BOOK OF JOB." BY WILLIAM BLAKE

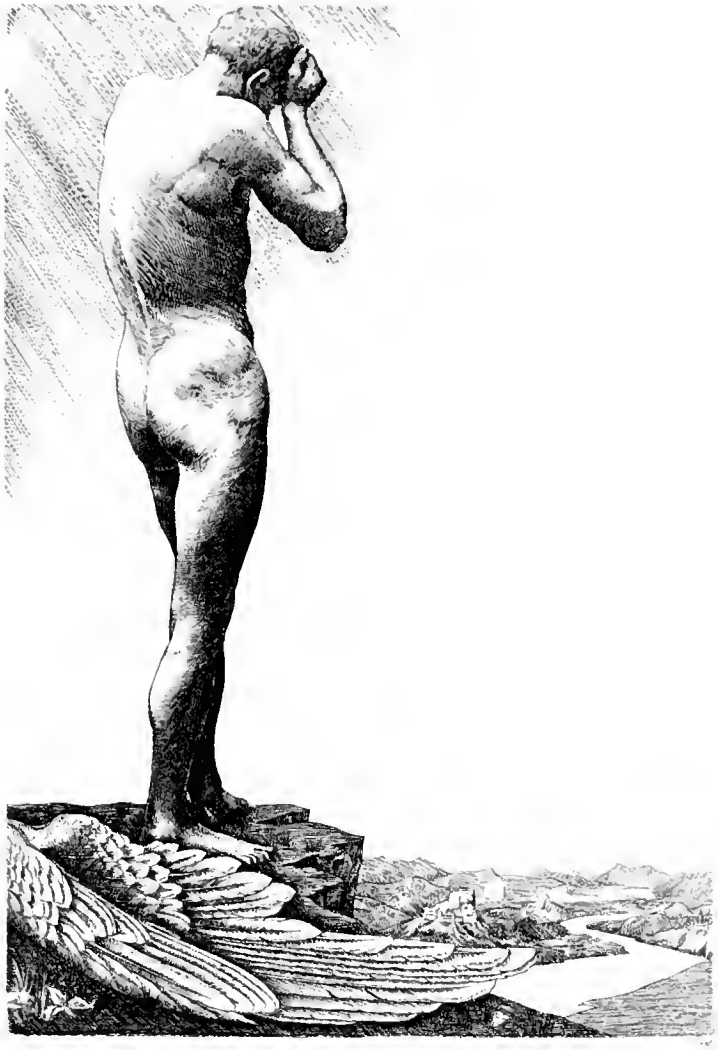


(*From the print in the British Museum*)

"THE BRIDE." BY EDWARD CALVERT

(*From the print in the possession of Mr. C. Mallord Turner*)

"POOLE, DORSETSHIRE. BY GEORGE COOKE, AFTER J. M. W. TURNER, R.A.



"LUCIFER." BY J. F. BADELEY, R.E.

ETCHING AND DRY-POINT

LINE-ENGRAVING was the only medium of the copper-plate known in England when, in 1637, Wenceslaus Hollar, the young Bohemian artist, brought his etching-needles and acids to the Earl of Arundel's great house on the London Strand. It was from Frankfort—not from Amsterdam, the birthplace of the great tradition of etching—that he brought the art. In Frankfort, among the topographical school of etchers, the tradition was to aim at the precise effect of the graven line with the quicker and more facile means of the needle and mordant ; whereas the genius of Rembrandt had already given a fresh vitality to the art of the painter-etcher with the free expressive line natural to its own pictorial utterance. Hollar's etching, with all its dainty dexterity and charm, and all its variety and range of accomplishment, never lost a certain precision of line and "tightness" of plan which he derived from the topographical engraving tradition ; but it suited his pictorial conception, since graphic accuracy was the very essence of his industry upon the copper. Whatever his subject-matter—the town or country view, contemporary costume, portraiture, even a group of muffs and gloves—it was always the exact representation of fact, with the true etcher's joy in his craft, that was his graphic motive, rather than any personal expression of artistic emotion or pictorial poetry. His vision was essentially unimaginative. For him no mystery was ever upon the Thames, the buildings of London never lost themselves enchantingly in the dim sky ; but, happily for the student and historian, they preserved their aspect of actuality on Hollar's plates. Yet here, in this attractive print of *Albury* (p. 63), a typical English scene of the seventeenth century, with my lord's coach and its outriders lumbering along toward the old mansion, light, with its hint of approaching sunset, has given to the etcher its suggestions of pictorial charm.

Although Hollar etched in this country voluminously for forty years, save for a short absence compelled by the Civil War, the art took no root here in the seventeenth century, fruitful as it was on the Continent, while in the following century the reproductive engraver almost everywhere ruled out the original artist upon the copper. The painter-etcher was rare anywhere in the eighteenth century ; in England he had practically no existence. Hogarth etched a few portraits from life ; Gainsborough seems to have amused himself occasionally with soft-ground etching ; Rowlandson's needle was prolific in its vigour, but the charm of etching was not its object. A great deal of engraver's etching was done as a basis of design for other mediums to complete. The bitten line was never used at that time for the sake of its own special qualities of pictorial suggestion, although Rembrandt's etchings were beginning to find in this country both collectors and copyists. With the nineteenth century came a change, and its earlier years showed a limited revival of interest in etching as an expressive art.

That Girtin might have been a great painter-etcher had he chosen, one may presume from the remarkably suggestive use he made of the etched line for defining the pictorial structure of his "Picturesque Views in Paris and its Environs," completed in aquatint by Lewis and Stadler. This comprehensive method of structural etching was used also with masterly art by Turner on his "Liber Studiorum" plates; but the soft-ground etching of the exquisite *Calm*, suggesting in the first beautiful conception upon the copper all the pictorial significance of light, air, and space, proved how completely expressive a medium etching could be in this master's hands. Yet evidently it did not content him, for he printed but a single proof of this masterpiece, and then added aquatint tones, and subsequently mezzotint.

John Crome was the earliest of the interesting little group of British painters—three of Norfolk and two of Scotland—who, in the early decades of the nineteenth century, each with his individual feeling for the medium, turned to the delightful art of etching for its own sake, and sought in their pictorial conceptions the true etcher's motive. How Crome, with sensitive drawing and delicate "biting," gave graphic life to his visions of copse, woodland, or spacious heath; how John Sell Cotman, with a virile use of soft-ground, made trees with their sturdy grace of growth, or the old castle on its rocky base, come with vital structural significance into the noble designs of his etchings; how the Rev. E. T. Daniell could etch a characteristic Norfolk landscape with an expressive charm that in seventeenth-century Holland would have won him a great repute; how Andrew Geddes drew with masterly dry-point, portrait and landscape, and showed a fresh reading of the great tradition; and how David Wilkie achieved, also with the dry-point, one or two little masterpieces of *genre* upon the copper-plate; all this I have already told and illustrated in another STUDIO Special Number—"The Great Painter-Etchers, from Rembrandt to Whistler." The movement was of great artistic interest, and promised to develop an important school of British etchers; but it came to a standstill for lack of encouragement. The brilliant Bonington etched to a limited extent in soft-ground, and left at his death, in 1828, an all-but-finished plate in hard line, *Bologna*, reproduced here, which was completed with a few lines of shadow by his friend, J. Shotter Boys, the lithographic artist.

After this, until the advent of James McNeill Whistler and Francis Seymour Haden, there was no original etching of importance in England, except, perhaps, Samuel Palmer's, which aimed at pictorial romance with rich chiaroscuro effect obtained by tonal etching in multitudinous line. The essays of a group of painters who formed the Etching Club achieved little of real distinction, C. W. Cope getting nearest to the innate etcher's expression.

The remarkable efflorescence of painter-etching in Great Britain began

with Whistler and Haden, and while the masterful original genius of Whistler brought new ways of vision, expression, and suggestion to enrich the traditions of the art, Haden exercised also a vital influence, and one more popularly persuasive, with his own virile practice as well as learned precept in the great tradition. A masterly etcher of landscape, Haden would take his copper-plate with his needle or dry-point out of doors and draw his subject direct from nature with that breadth, freedom, and spontaneity of effect, which, while suggesting a sketch, represented a true etcher's drawing, being really the artistic result of concentration of pictorial vision with an instinctive selection of the suggestive line, and that reticence of expression which is the very essence of etching's charm. Loving the intimacies of nature, Haden delighted particularly in parks, meadows, and river-banks where trees and reeds grow luxuriantly, and his line would revel in wavy reflections upon the waters of river, stream, or pond, as in the charming *Brentford Ferry* (p. 65), or the lovely *Sunset in Ireland*, or his own favourite *Water-Meadow*. On a simple English hill-side, or where a little boat-house stands on the bank of a quiet stream, Haden's dry-point would discover the pictorial sentiment of light and shadow as surely as Meryon's needle would find it lurking in a Paris *Rue des Mauvais Garçons*. The country-side, whatever sky was above it, cloudy or sunny, had always its happy appeal for Haden; but he could gaze from his study window across London and stamp his personality on the etching of his vision; he could find the motive of a masterpiece in the breaking-up of an old man-of-war upon the Thames down Greenwich way, or in a busy bit of Whistler's Old Chelsea and its river.

I call it Whistler's Old Chelsea, for there, beside the river, in the early years of his London life he dwelt, painting and etching masterpieces. But it was "down river," down Limehouse and Wapping way, that he wrought those wonderful etchings known familiarly as the "Thames Set," which, together with *The Kitchen*, *La Vieille aux Loques*, and others of the already masterly things done earlier in France, proved a new revelation of the artistic possibilities of etching. Here in *Black Lion Wharf*, *Rotherhithe*, *Limehouse*, *Thames Police*, *Thames Warehouses*, and so on, was an extraordinary freshness and alertness of vision applied to the commonplaces of London river-life and its activities, and concentrated within pictorial conditions of an amazing comprehensiveness and originality; here was drawing of expressive vitality with the authentic line of a master-etcher, a line in the tradition of Rembrandt, but with a new artistic significance. This line we see suggestively alert in the casual group of *Longshoremen* (p. 66) sitting in a Thames-side inn. How wonderfully alive and characteristic the scene is, with the personalities completely individualized and localized! The vivid eyes and speaking mouth of the man in the centre focus the interest, a piece of sensitive

portraiture, done with the searching vision that selects just the inevitable scratches of the needle.

Original master as Whistler revealed himself already in these Thames etchings, it was in the wonderful plates of the two Venice sets that he showed a further and still more personal development of his art upon the copper, differing from all that had ever gone before in the achievement of etching, and positively magical in its creation of beauty. Here was carried out, with consummate artistic economy, the principle of starting a design from its central pictorial interest, and building it up with the most careful selection of essential detail. Not only in the expressive witchery of line, but in the amazing mastery of suggestion through the unfilled space, these etchings, with their absolute originality of conception, their quintessential art, and lyricism of impression, proved an artistic revelation, which, of course, produced at first bewilderment and misunderstanding among all but the comprehending few. Nobody had ever before pictured Venice, or, for that matter, any place in the world, in such wise ; yet here, in these exquisite visions of the lagoons and backwaters of Venice, its humble byways and stately palaces, with enchantment in shine and shadow, was, for those who had pictorial imagination, a new entrancing beauty. Gradually this asserted its irresistible influence, which widened when later the master went to Amsterdam, and etched also its canals and curious corners with compelling beauty and artistic splendour. It was the spirit of place that found its way on to Whistler's copper-plates, and so the modern etcher got from him a new heritage of vision.

Another important influence on British etching has been the art and teaching of Alphonse Legros. Coming from Paris to London in 1866, he brought with him a masterly equipment, and for some twenty years his instructive example proved a fruitful inspiration, first at South Kensington and then at the Slade School. His etching career of over half a century produced some seven hundred plates, none of which was below a high artistic standard, while in the majority one is impressed by the vision of a graphic poet of serious mind, who has realized his pictorial motive—whether light on landscape, the drama of human circumstance, or character in portraiture—with the imagination of a sincere artist, and expressed it with the synthetic simplicity of a genuine etcher's eloquence, always with a sense of beauty and of style. Who can forget *La Mort du Vagabond*, with its elemental tragedy, or the grim pathos of *Les Chantres Espagnols*, the noble portraiture of G. F. Watts and Cardinal Manning, or those delightful landscapes, *Le Pré Ensoleillé*, *Près d'Amiens—Les Tourbières*, *Repos au bord de la Rivière*, *Le Mur du Presbytère*, *Le Canal*? And how simple in motive this *Maison du Charron* (p. 67), yet, with its "informing expression of passing light," how full of charm !

Two of the most distinguished personalities among the etchers of to-day are Mr. William Strang and Sir Charles Holroyd, and both learnt their art from Legros. A versatile and instinctive craftsman, Mr. Strang's imaginative temperament has found with the etching-needle and dry-point its most characteristic expression. Extremely prolific, always pictorially inventive, with an alert illustrative faculty, and an innate feeling for design, he has been concerned with all sorts of subjects, sometimes of literary inspiration, the grotesque, the grim and uncanny, the homely and tenderly human, the nobly ideal, the Biblical, the charm and interest of place. No distinctively personal style is his, perhaps, except in his portraiture; then he is unmistakably himself—a master. Sir Charles Holroyd's etchings are permeated by a sense of classic style. He seems always conscious of artistic dignity in presence of his subject, and controls his emotional expression with the decorative dictates of harmonious design. Beauty he has achieved in many a distinguished plate; impressive he always is, but the intimate personal charm of etching eludes him, except, perhaps, when his subject is landscape where trees luxuriate.

Low Tide and the Evening Star, and Rye's Long Pier Deserted, Sir Frank Short's masterpiece (p. 68), is indisputably one of the classics of the art; for here is a pictorial conception in which twilight, being the emotional factor, makes the most subtle demands of expression upon the etcher's resources of line and tone, and the master has responded with an artistic reticence exquisitely suggestive, and a craftsmanship commandingly sensitive. Not a touch of the needle is here that is not essential to the pictorial impression; yet in these long rhythmic lines, with their delicate variations of tone, in these untouched spaces which assume, as it were, tones from the lines that shape them, what a wealth of visual suggestion! The old stones of the pier, that have stood in their solid strength against storm and tide, are sharing the gentle charm of evening with the quiet waters and wet sandy shore; while, like the London houses in Wordsworth's Sonnet, the very masts, hulls, and sheds of the little port seem asleep. In this beautiful plate, and many another distinguished by the same freshness, breadth, and clarity of vision, poetic conception, and masterly command of the copper, as well with the rich direct line of the dry-point as with the clean bitten line, Sir Frank Short has revealed his individuality of pictorial suggestion. But it is in his authoritative loyalty to the technical tradition of the masters that this worthy successor to Sir Francis Seymour Haden, as President of the Royal Society of Painter-Etchers and Engravers, has exercised so wide and salutary an influence in his practice and his teaching.

Mr. D. Y. Cameron's imaginative vision has found its artistic motives chiefly in vivid contrasts of strange, glowing lights and solemn, brooding shadows that cast a glamour of romance over impressive buildings

mellowed by the centuries, or discover the secrets of poetic beauty in solitudes of loch and mountain. Wherever his art ranges for subject—France, Italy, Belgium, Egypt, London, Scotland—always it commands, with a distinctively personal style, pictural harmonies of an expressive charm. Whether his needle or dry-point is concerned with the work of man or nature, the emotional impulse of his vision finds ever a poetic dignity of utterance in finely balanced design. In his achievement there are plates which, expressing in authentic accents of light and shade and form the very spirit and essence of the subject, give him right of rank with the masters; plates such as the famous *Five Sisters of York*, *St. Laumer—Blois*, and this beautiful dry-point, *Strathearn* (p. 69), which shows his latest mood upon the copper. In this Mr. Cameron, with the comprehensive vision of a great landscape etcher, and a suggestive draughtsmanship of searching simplicity, interprets the calm, expansive beauty of this characteristically Scottish scene.

One thinks always of Mr. Muirhead Bone, first, as the draughtsman *par excellence* of the modern building, pre-eminently in its aspect of construction or demolition, with the living interest of human circumstance; but there are masterly plates, such as *Ayr Prison*, *Rye from Camber*, and *The South Coast*, and others of charm, to remind us that before he went to Italy his art engaged his dry-point happily with landscape. In this beautiful *Orvieto* (p. 70), the design holds the eye with the buildings on the top and at the base of the high cliff, and with the details of human activities, the busy workers and the unyoked oxen, before it travels between the trees down the sloping road, and away over the sunny expanse of country to the distant mountains. This magnetic power over the visual interest is one of the secrets of Mr. Bone's graphic genius. It is active not more or less in this serene Italian scene than in that impressive night piece, *St. John's Wood*, with a great railway in the making; or that characteristic record of vanishing London, *Clare Market*; or that fine plate, *The Shot Tower*, where one's interested vision is carried across the Thames and over the houses that stretch away from Waterloo Bridge. Compellingly this power works in those wonderful plates, *The Great Gantry*, *Building*, and *Demolition of St. James's Hall—Interior*, leading the eye through a stupendous wilderness of scaffolding and structure, the intricacies of which, with the workmen seen at their strenuous tasks, Mr. Bone's great draughtsmanship has commanded to an artistic impression of pictorial unity and vitality. However it may defy accepted tradition of manner or method, the genius of Mr. Frank Brangwyn has a habit of justifying its artistic independence by achievement quick with the vital spirit of art. Maybe his imaginative energy of design, conceiving decoratively in vigorous line and massive emphasis of light and shade, would hardly be satisfied by the traditional virtues of the etcher's art, or restrained by its limitations, as these are held

in sacred trust by the President of the Royal Society of Painter-Etchers.

Mr. Brangwyn's range of subject is exceedingly wide; everything interests him that represents the energies of man, and offers material for decorative design. Building, of course, pre-eminently, building of every kind; the great arched railway station, as well as the mediæval church; the building in wonderful process of construction, equally with that in tragic ruin; bridges of every clime, time, and character. With an unerring eye for the salient features of architecture he brings them, surely and vitally drawn, and under the control of his decorative sense, as inevitably into his pictorial scheme as the groups of people that occur so naturally in the foreground. *The Church of St. Peter's of the Exchange, Genoa* (p. 71), is a characteristic example, with the sacred edifice so curiously located, and the priestly procession and the vivid crowd as essential details of the design. And here, on this copper-plate, though he may in printing have forced the accents of his chiaroscuro, Mr. Brangwyn has achieved impressiveness with a genuine etcher's interest. Design with decorative purpose was the motive, too, of the late Sir Alfred East's landscape etchings. In these, with the simpler means of intentionally coarse line on zinc plates, he aimed at the romantic expression of his painting, and generally attained it. *A Glade in the Cotswolds* (p. 73), one of his happiest efforts, has the charm of the painter's temperament rather than the etcher's, but all the verve of the fine draughtsman. Landscape etching of a very different conception, done with joy in the delicate response of the acid to the needle's point, is that of Mr. Fred Burridge, Colonel Goff, Mr. Oliver Hall, Mr. Percy Robertson, Mr. Martin Hardie, Miss Constance Pott, Miss Hester Frood, and the Hon. Walter James, alert and sensitive artists all, each with an engaging individuality of vision. Landscape Mr. C. J. Watson can also etch with charm; but his most inspiring subject-matter is Gothic architecture. This he draws with intimate delight in every detail that helps the decorative unity of his pictorial impression. Several finely etched church façades stand to his credit; but his needle can never have revelled more delicately than among the elegant curves, lines, and ornaments of this *Interior of St. Etienne-du-Mont, Paris* (p. 72).

Among British etchers Mr. Robert Spence stands by himself, an artist of curious originality, with an achievement, in his masterly series of plates illustrating the "Journal of George Fox," which is practically unique. His imaginative vision is always convincingly alert amid characters and scenes of olden times, vivifying with true graphic genius their human significance. So here in *Les Lunettes de François Villon* (p. 79) he interprets in rich dry-point that passage of the vagabond poet's "Testament," in which he cynically bequeaths his big spectacles to the hospital of the blind paupers, so that they shall go into the cemetery and dis-

tinguish between the good and bad folk that lie there in the equality of death.

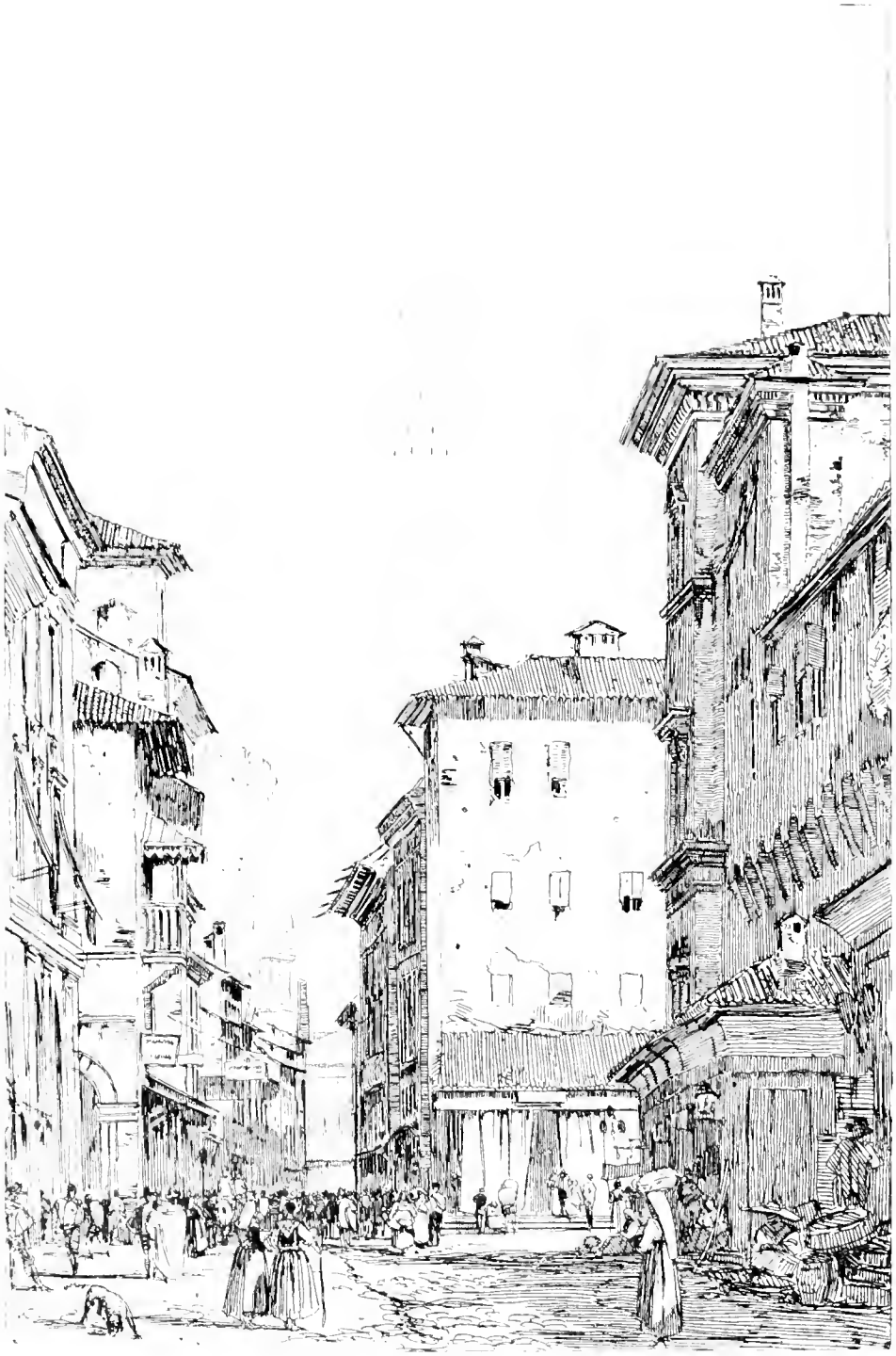
It is dry-point that Mr. Francis Dodd uses with such sensitive art and vital draughtsmanship in his masterly portraiture; and the same medium Lieut. W. Lee Hankey handles with increasing freedom and charm in his sympathetic studies of womanhood among the French and Belgian peasantry. In *The Shepherdess* (p. 75), a plate of impressive beauty, his dry-point has achieved rich massive tone. For the suggestion of tone Mr. Nelson Dawson has been attracted, happily, to soft-ground etching, a beautiful medium too rarely used nowadays for its own special virtues. He finds its softer line peculiarly responsive to the sketchy impression of sea or lagoon with craft moving through the waters, as seen in the spirited little plate, *On the North Lagoon* (p. 76).

This delightfully sunny and spacious prospect of *Ely* (p. 77), brings before us the masterly etching of Lieut. James McBey. It has all the charming originality of conception and delicate vivacity of statement, with that indefinable authenticity of genius, which, in a succession of plates, avidly sought and cherished by the collectors, have won him an assured and distinctive place among the masters of the copper-plate. Mr. E. S. Lumsden, another of our most gifted and individual etchers, has heard the call of the Far East, and taken thither a vision peculiarly sensitive to the subtleties of sunlight, and an art responsive with exquisite suggestion. *The Umbrella* (p. 78) is a characteristic scene in Benares that has given the artist a happy subject for his delicate needle. The landscapes of England and of Holland have engaged the charm of Mr. W. P. Robins's art upon the copper; but, give him sunlight on a stream or canal, wherever it may be, that has gracious trees on its banks arching it with leafy branches, and he will find a pictorial motive in which his needle or dry-point will revel according to the suggestions of tone. Here in this tenderly beautiful plate, *The Brook* (p. 81), the harmonies of shine and shadow have called for the sympathetic bur of the dry-point. Mr. Malcolm Osborne, an etcher of fast advancing accomplishment, is represented here by a piece of landscape etching of quite masterly quality—*Bannockburn and Stirling Castle* (p. 82). There are, of course, several other notable personalities expressing themselves through etching with interesting art; Mr. Walter Sickert, who found new motives in old music-halls; Mr. William Walcot, curiously impressive in his imaginative treatment of classic architecture; Mr. George Clausen, Mr. Augustus John, Mr. Mortimer Menpes, Mr. Albany Howarth, Mr. L. R. Squirrell, Mr. H. Rushbury, Mr. William Monk, Miss Sylvia Gosse, Mr. John Wright—but there is so much good etching done nowadays, one has not space even to name all those who are doing it.

" Alburgum in Comitatu Surriæ vulgo Albury olim magnifici frequens Illustrissimi D.D. Thomæ Howardi Comitis Arundeliæ et Surriæ &c. Occidentem versus. Hollar fecit."

(*From the print in the British Museum*)

"ALBURY." BY WENCESLAUS HOLLAR



"BOLOGNA." BY R. P. BONINGTON
(UNPUBLISHED STATE)

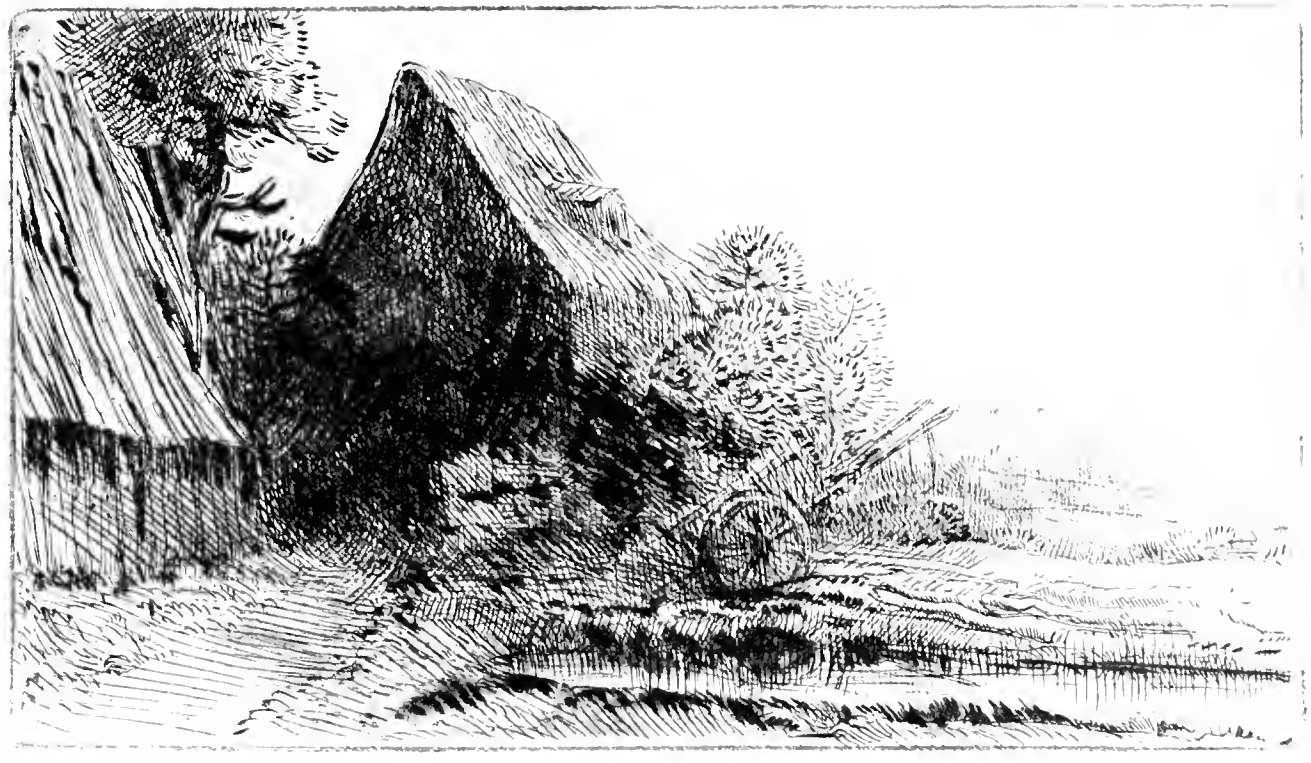
(From the print in the British Museum)

(*From the print in the possession of Sir Frank Short, R.A., P.R.E.*)

"BRENTFORD FERRY." BY SIR FRANCIS SEYMOUR HADEN, P.R.E.

(*From the print in the possession of Mrs. Brandon Thomas*)

"LONGSHOREMEN" (FROM THE "THAMES" SET). BY J. McNEILL WHISTLER



(*From the print in the possession of Messrs. P. and D. Colnaghi and Obach*)

"LA MAISON DU CHARRON." BY ALPHONSE LEGROS

(*By permission of Mr. Robert Dunthorne*)

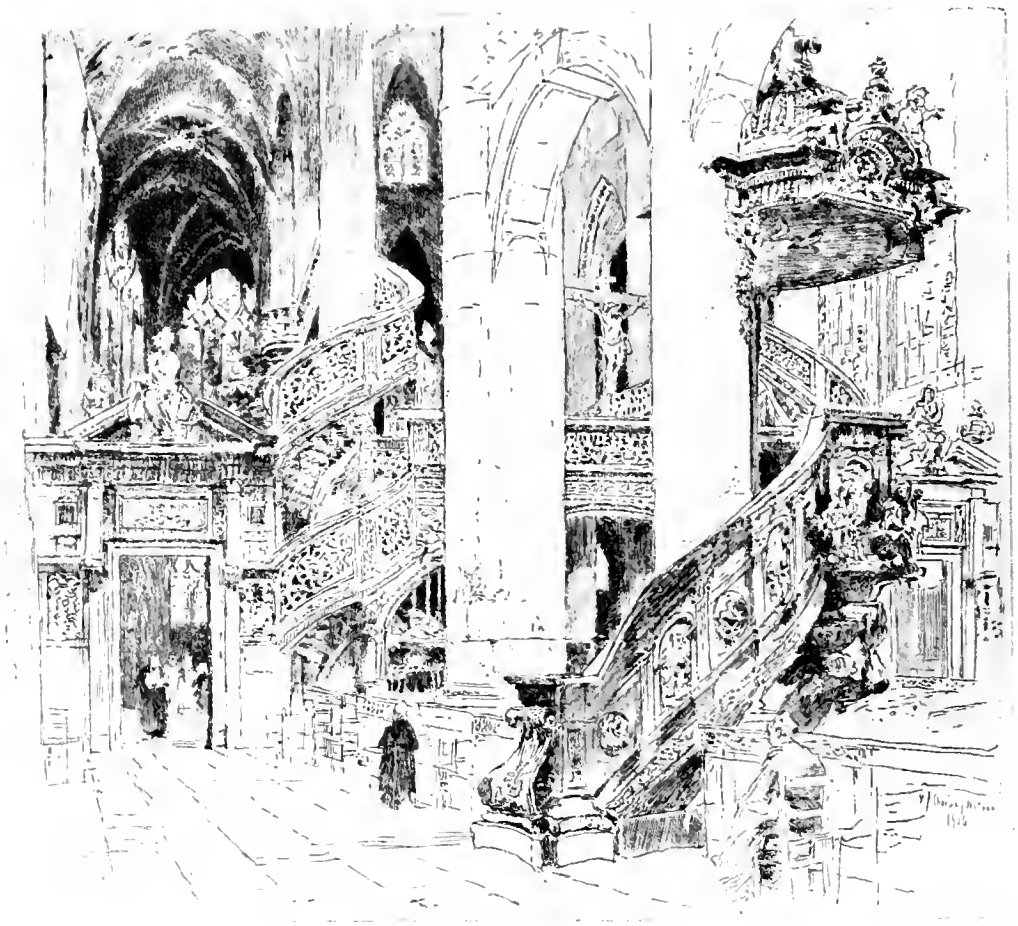
"LOW TIDE AND THE EVENING STAR, AND RYE'S LONG PIER DESERTED." BY SIR FRANK SHORT, R.A., P.R.E.

"STRATHEARN." BY D. Y. CAMERON. A.R.A., A.R.S.A.

(From the print in the possession of Messrs. P. and D. Colnaghi and Obach)

"ORVIETO." BY MUIRHEAD BONE

"THE CHURCH OF ST. PETER'S OF THE EXCHANGE, GENOA." BY FRANK BRANGWYN, A.R.A., P.R.B.A.

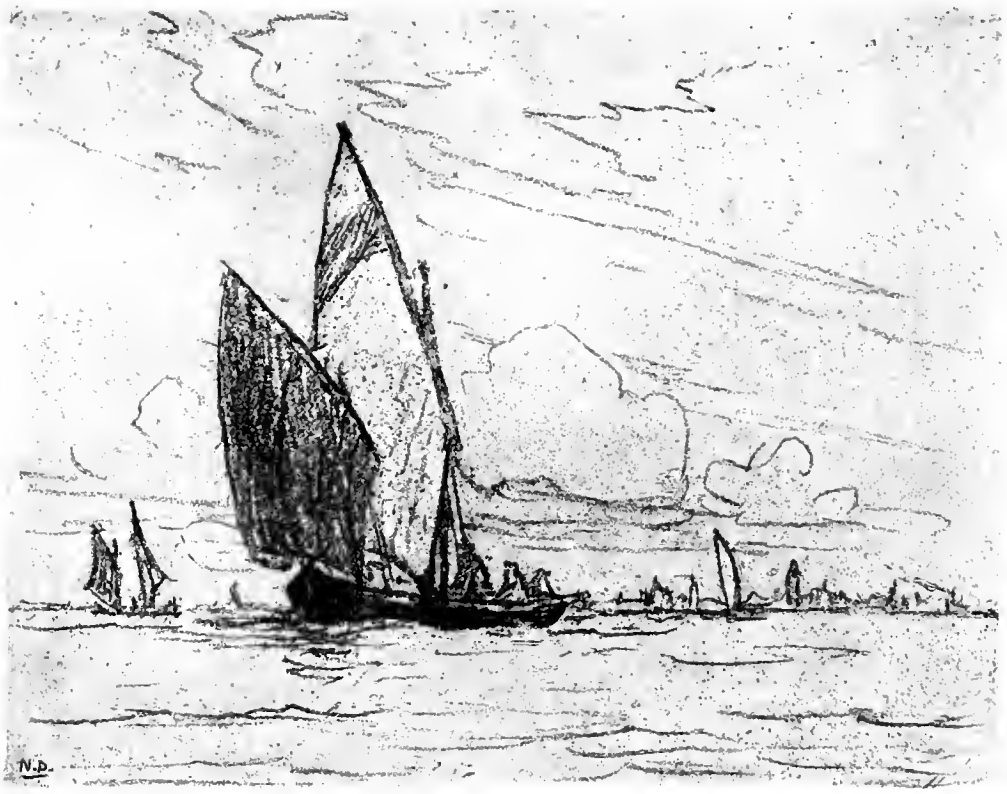


"INTERIOR OF ST. ETIENNE-DU-MONT
PARIS." BY CHARLES J. WATSON, R.E.

(*From the print in the possession of Messrs. Ernest Brown and Phillips*)

"A GLADE IN THE COTSWOLDS." BY SIR ALFRED EAST, R.A., P.R.B.A., R.E.

"THE SHEPHERDESS." BY
W. LEE HANKEY, R.E.



"ON THE NORTH LAGOON." BY NELSON DAWSON, R.E.

(From the print in the possession of Messrs. P. and D. Colnaghi and Obach)

(*From the print in the possession of Capt. Martin Hardie, A.R.E.*)

"ELY." BY JAMES McBEY

"THE UMBRELLA." BY
E. S. LUMSDEN, R.E.

(From the print in the possession of Mr. Arthur Greatorex)

"LES LUNETTES DE FRANÇOIS VILLON." BY ROBERT SPENCE, R.E.

(*From the print in the possession of Messrs. P. and D. Colnaghi and Obach*)

'THE BROOK.' BY W. P. ROBINS, R.E.

(*From the print in the possession of Miss Constance Pott, R.E.*)

"BANNOCKBURN AND STIRLING CASTLE." BY MALCOLM OSBORNE, R.E.

AQUATINT

THE earliest idea of using the aquatint method was to imitate wash-drawings, at a time when the art of the water-colourist had not developed beyond the phase of tinting a design done in pen-and-ink. So the English aquatinters of the latter part of the eighteenth century and the earlier years of the nineteenth, when the method was in its most extensive and popular practice, had no thought beyond adding a few flat tones bitten upon the copper-plate after the lines of the design had been etched in the soft-ground manner. Commonly the aquatinting was done by another hand than that of the artist who drew the picture and often did not even etch his own drawing. The method was employed generally for landscape subjects, but, even with the most noted artists who etched and aquatinted their own designs, always the pictorial motive was primarily topographical. With a limited range of flat tones, rarely, if ever, did they aim at more than a conventional suggestion of atmospheric effect in rendering the pictorial aspect of their subjects. Subtlety of gradated tones, such as we expect as a matter of course in the modern aquatint, was beyond their ken. Yet, if we look through a collection of the old aquatints, by such representative men as Paul Sandby, the Daniells, the Havells, the Maltons, and F. C. Lewis, one finds many that appeal with the charm of design enhanced by an engaging simplicity of tonal effect.

The credit of originating aquatint as a definite graphic method is generally accorded to the Frenchman, Jean-Baptiste Le Prince, whose prints date from 1768, though in Holland, about the same time, Ploos Van Amstel was experimenting with the aquatint principle, as Floding was in Sweden. Aquatint tones, in their required pictorial shapes, are produced by a mordant eating into a copper-plate through a porous ground, the length of exposure to the acid regulating the depth of the tones. Le Prince, and those French engravers who promptly took up his method, worked with what is known as the "dust-ground," which can be fine or coarse according to the density of the cloud into which the powdered resin or asphaltum is blown up and allowed to fall in specks upon the plate, which is warmed to fix it. But when Paul Sandby introduced "aquatinta" into England in 1775 he invented a new basis for it in what is called the "spirit-ground," the reticulated effect of which gives a greater luminosity of tone than the dust-ground, and this seems to have been quickly recognized by the English aquatinters, for at that period it was generally used in this country. The difficulty that modern aquatinters find in laying a spirit-ground with the requisite evenness, owing to the antagonism of dust, damp, and smoke, does not seem to have presented itself to Paul Sandby and his followers; for eighteenth-century England, before the domination of the steam-engine and the petrol-motor, must have offered them an atmosphere of a comparative clearness almost ideal for their work, though, of course, a snowy day would have been as impossible for laying the ground then as now.

This atmospheric clarity is certainly reflected in the landscape aquatints of the period, and it differentiates them, as much as their topographical point of view, from the plates of the modern artist, who finds his pictorial motive in certain harmonious conditions of light and atmosphere. Paul Sandby's *Welsh Bridge at Shrewsbury* (p. 87) is a typical example. Done in 1778, three years after the publication of his "Twelve Views in Aquatinta from drawings taken on the spot in South Wales," it gives, with the design in etched lines and the clouds and shadows in tones of aquatint, quite a spirited rendering of the scene. The old bridge is faithfully presented, the lighting is treated with a sense of the picturesque, there is vivid suggestion in the boats and people. In fact, here we see Sandby using with artistic success the "mode of imitating drawings on copper-plates" which he claimed to have "discovered," although tradition credits him with having learnt the secret of Le Prince's *gravure au lavis* from the Hon. Charles Greville, who was said to have bought it from the improvident inventor. However, Sandby certainly gave topographical draughtsmen and engravers a new medium of an engaging facility, which, with the persuasion of tint and tone, gradually outrivalled for their purpose the more laborious line-engraving. But it was used always as an accessory to the etched line, and commonly as a basis for hand-tinting, as we see it also in the popular prints of military, naval, sporting, and ethnographical subjects.

As yet aquatint had not found the full eloquence of its own nature, even at the hands of so accomplished an artist as William Daniell. In his *magnum opus*, "A Voyage Round Great Britain," charmingly as he used the medium on his three hundred and odd plates, picturing our coasts —and how charmingly may be seen in the *Tenby, Pembrokeshire* (p. 88), with its rhythmic harmony of design—the aquatint tones were still not an essential part of the artistic expression. Daniell did not *draw* in aquatint. His landscape vision was virtually topographical, and his pictorial concern with the aspect of a place was not materially affected by atmospheric moods. Yet even Turner, with whom skyey influence was always an integral factor of expression in landscape, seems to have had but a meagre appreciation of the inherent pictorial virtues of aquatint. Certainly, his first idea for the engraving of his "Liber Studiorum" drawings was aquatint, but, though in a few plates he used the method in a subsidiary fashion, together with soft-ground etching and even mezzotint, only one plate of the series, *The Bridge and Goats* with the design etched by Turner, was exclusively aquatinted. In this the master did not handle the medium himself, he gave over the biting of the tones to the capable F. C. Lewis. For Turner aquatint was never more than an incomplete reproductive method, and, even as such, it was associated with but few of his drawings.

Aquatint waned in popularity as lithography took the field ; and when, after many years, it was revived from its moribund state by Sir Frank Short, it came at length into its own as a medium of original artistic utterance. This master of copper-plate craftsmanship perceived that, with its infinite capacity for tone-gradation, aquatint, in the hands of a sensitive artist, could draw unexpected beauties from the copper, expressive pictorial beauties, of which even a Daniell, a Havell, a Lewis, much less a Stadler, a Jukes, or a Bluck, never dreamed. So, with an astonishing development of technical resources, he has changed the whole artistic conception of aquatint, and raised it to the status of an independent graphic art. That Goya might have done this in Spain before the end of the eighteenth century one may judge from that unique plate of *The Caprices*—"Because she was sensitive," in which the expressive drawing was done entirely in a few ungradated tones of aquatint, wonderfully balanced, without any accent of line. Sir Frank Short, however, has shown that he can draw his visual impression with an infinite range of tones, subtly wrought upon the copper with varied devices of grounding, biting, and even scraping, and so suggest scenic poetry in the language of light and shade, with the atmospheric elusiveness of definition which nature discovers to the artist as one of the mysteries of pictorial beauty. The essential difference between the old practice of aquatint and the new can scarcely be seen more convincingly than in Sir Frank Short's beautiful *Sunrise o'er Whitby Scaur*, reproduced in this volume (p. 89). Topographical subject has here no word to say to the artist ; it is the early sun, as it transfigures, with a glory of spreading light, the heavens and the calm North Sea, and reach of jutting rock and wet sand, that gives him his pictorial motive. And the harmonious beauty of the scene, with its informing sense of life suggested by the flight of gulls and the silhouettes of distant shipping and nearer fishing-craft, he interprets with exquisite art in terms of pure aquatint. Dust or spirit-ground he can command with equal dexterity and art, as exemplified in this masterly sunrise, and the solemnly beautiful *Dawn*, or the luminous *Thames at Twickenham*, while the fine *Span of Old Battersea Bridge* shows with rich pictorial effect a happy blending of the two grounds.

An artist who has tested the capacities of aquatint with much variety of pictorial motive, and often very beautiful results, is Mr. Alfred Hartley. He feels the charm of the medium almost temperamentally, and handles it with very sensitive art. Living, as he does, beside the Cornish sea, its pictorial aspect under changing influences of light and weather makes constant appeal to his artistic sense both as painter and aquatinter. In *Misty Morning, St. Ives* (p. 90) the visual impression of the fishing-fleet preparing to leave harbour in a dreamy haze, with the tugs steaming up and the air alive with a flutter of gulls, is rendered

with a tender subtlety of tone that would have delighted Whistler. Mr. Hartley's expressive use of aquatint is readily responsive to the pictorial poetry that light shows him, whether it be through the windows of a boat-builder's workshop, or on the Chapel stairs at Eton; through the trees of an English pastoral glade, or on Italian lake or mountain; in the stately gardens of the Grand Trianon at Versailles, or on the Atlantic waters as they come homely to our Cornish coast. And his prints are not mere reproductions of his paintings. Even when the subject-matter is the same in both, always he sees his picture with fresh imagination in terms of his medium, and the coarse or fine ground is dictated by the varying expression of light.

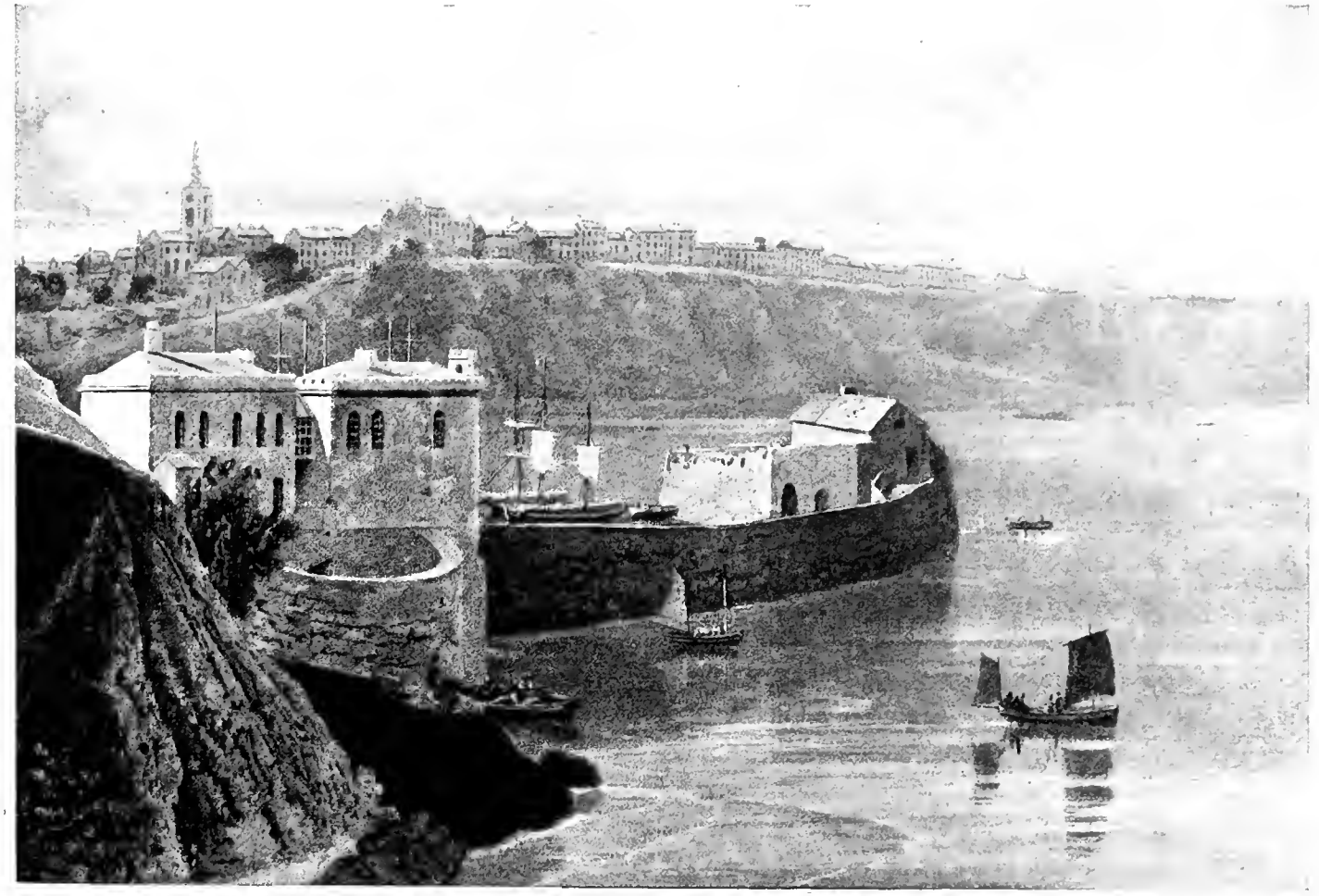
No aquatinter of to-day is more responsive to the romantic and dramatic suggestions of light than Mr. Percival Gaskell. Through these, especially when, from a sky with storm in it or a troubled sunset, gleam and shadow conflict upon solitudes of mountain, lake or seashore, his pictorial expression is informed with a solemnity of sentiment that adds a spiritual beauty of interpretation. But it is the artistic truth with which he sees the shapes of land, water, and sky in their pictorial harmony that inspires his sensitive tone-drawing with the acid upon the copper. The romantic *Heron's Pool* (p. 93) represents him characteristically, though *The Bait Diggers*, a plate of great beauty and distinction (see THE STUDIO for March 1916), shows, so far, Mr. Gaskell's height of achievement.

It is noteworthy that aquatint appeals peculiarly to artists whose temperaments respond to the call of the waters, whether of the sea, lake, or river. Mr. C. H. Baskett is one of these, and from his barge-yacht, in which he enjoys the intimacy of our home waters, both inland and coastal, his pictorial vision ranges with a happy alertness of selection. A seashore with any kind of shipping, and a sky with "weather" in it, will afford him inspiring subject-matter, to which his delicate and sympathetic handling of aquatint will be charmingly responsive. *Whitstable* (p. 94) is a typical example.

How graphically expressive aquatint can be when the tones are conceived, not in black-and-white, but in the subtle hues of atmosphere, is shown by Mr. E. L. Laurenson's spirited *Chelsea Reach* (p. 91). That interesting artist uses the medium with such extraordinary vivacity of pictorial expression that this print may stand on its merits as an achievement of draughtsmanship in luminous spirit-ground aquatint, apart from its lure of colour-printing. The appeal of this charming medium is widening, and among other artists who use it for individuality of expression with distinguished accomplishment are Mr. Hubert Schröder, Miss Constance Pott, Mr. W. P. Robins, Mr. Malcolm Osborne, and Mr. Leonard R. Squirrell.

(*From the print in the possession of Mr. Aug. Walker*)

"WELSH BRIDGE AT SHREWSBURY." BY PAUL SANDBY, R.A. (1778)

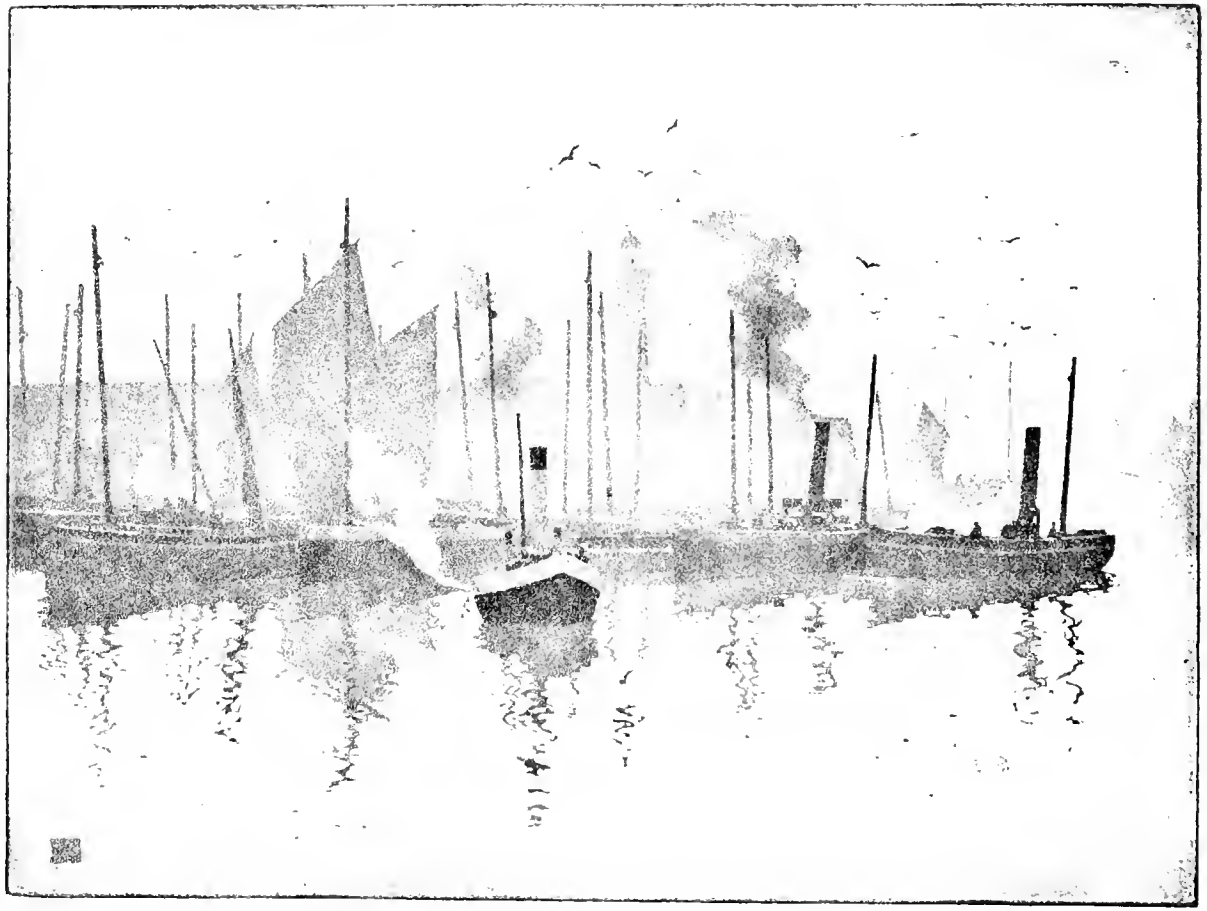


(From the print in the possession of Mr. Aug. Walker.)

"TENBY, PEMBROKESHIRE." BY WILLIAM DANIELL, R.A. (1814)

(*By permission of Mr. Robert Dunthorne*)

"SUNRISE O'ER WHITBY SCAUR," BY SIR FRANK SHORT, R.A., P.R.E.

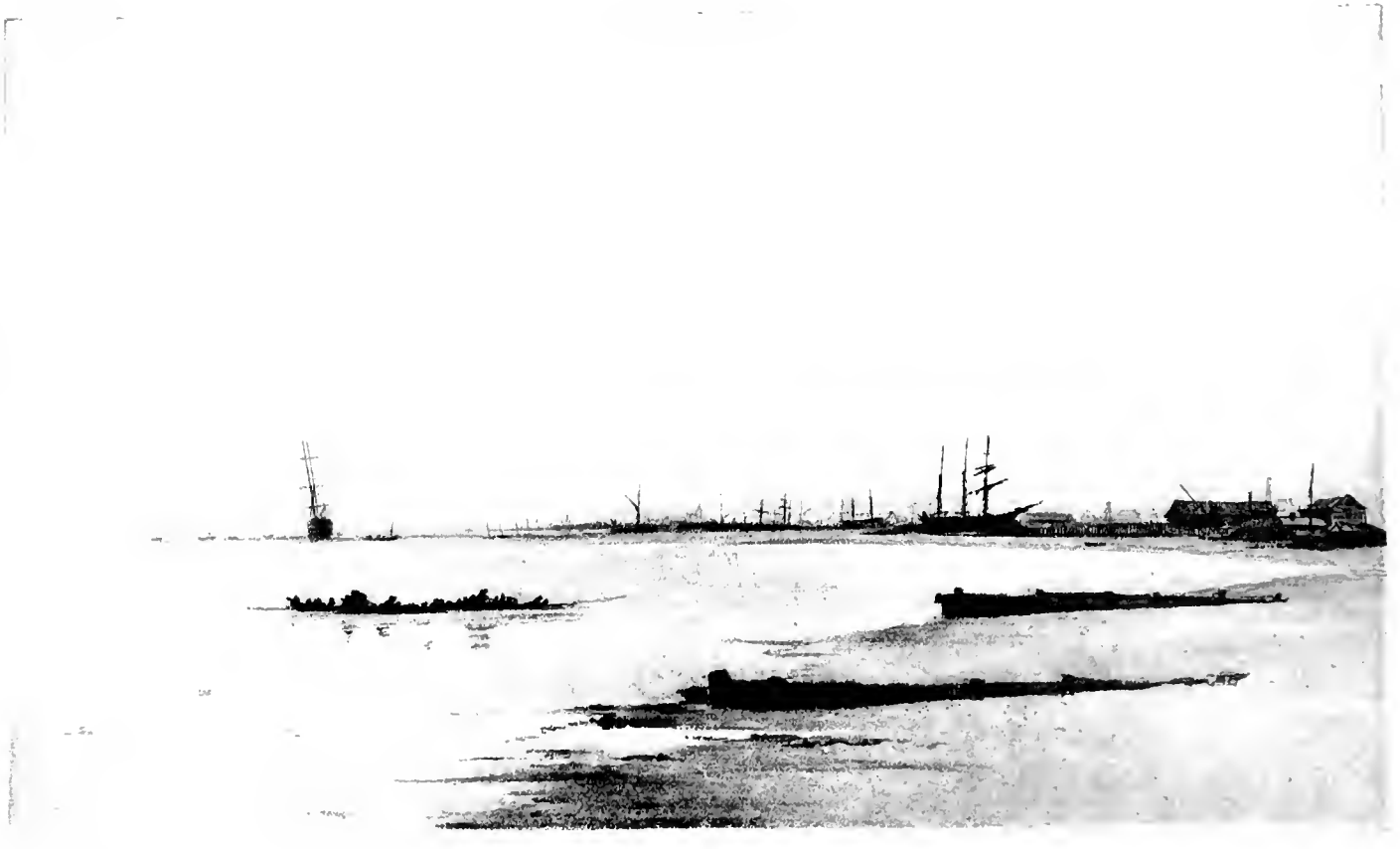


"MISTY MORNING, ST. IVES." BY ALFRED HARTLEY, R.E.

"CHELSEA REACH BY E. L. LAURENSON

(By permission of Messrs. L. H. Lefevre and Son)

"THE HERON'S POOL." BY PERCIVAL GASKELL, R.E.



(*From the print in the possession of Messrs. P. and D. Colnaghi and Obach*)

"WHITSTABLE." BY C. H. BASKETT, A.R.E.

MEZZOTINT

IF Prince Rupert at the Restoration had not brought with him to England the secret of mezzotint-engraving, it is quite possible that the process, discovered, but not matured, by the German Colonel Ludwig von Siegen, would have died of inanition before its technique had been developed. Its early practice in Holland and Flanders, in spite of achievements, was hardly more than experimental, and, even at that, it was so limited, lacking the encouragement of popularity, that the immature method had little chance of coming to fruition upon the Continent. It would have been necessary, then, to rediscover mezzotint in England; for, even with the technique crude and undetermined, the new method, with its principle of drawing light out of darkness, seems from the first to have appealed to the English temperament. It took the fancy of a few amateurs, such as John Evelyn, Francis Place, and William Sherwin, who saw in its capacity for suavity of tone in the rendering of light-and-shade contrasts pleasing possibilities for the translation of oil-painting to the copper by means less laborious than the alternative line-engraving. But when Rupert showed William Sherwin, to whom we owe the earliest dated English mezzotint—1669—how to roughen the surface of a copper-plate, and produce from it the impression of pictorial form by scraping away the copper bur in varying degrees and shapes, he gave to the engravers of England a method which was so quickly "naturalized," that it came to be known abroad as "the English manner," and in time developed, under the influence of our native painters, into one of the most beautiful of the graphic arts. The plates of the early mezzotinters are technically interesting from the various devices employed to produce the roughened surface, or "ground," that should hold the ink for printing. They would use rollers, roulettes, files, and what not, and they even fell back upon etching and dry-point for putting in shadows; but it was not until the accomplished Dutch engraver, Abraham Blooteling, invented the tool with its sharp teeth, known as the "rocker," for making a uniform "ground" upon the plate, that the technique of mezzotint was definitely established. This was about 1672, and a notable succession of English and Irish engravers, with the brilliant John Smith at their head, practised the method for translating to copper from the canvases of Lely, Kneller, Wissing, and the other fashionable painters of the period, the portraiture of all the contemporary notabilities and notorieties. So, from the first, mezzotint was regarded as a reproductive, rather than a creative, method.

True, there were no landscape-painters in England at that time, nor any graphic artists of imaginative genius to recognize the capacity of mezzotint, with its rich tonal resources, for the expression of original pictorial conceptions. And the Dutch portrait-painters and engravers, who came and worked over here, exercising artistic influences, brought no

message to mezzotint from the genius of Rembrandt, who, finding his etching-needle and his dry-point all-sufficient for his graphic expression upon the copper, gave no countenance to the medium discovered under his nose, so to speak, in Amsterdam. Yet, when one recalls the great plates after Rembrandt done by some of our eighteenth-century mezzotinters, one's fancy snatches at the idea of what pictorial wonders of light and shadow the master might have wrought upon the roughened copper had he taken the mezzotint scraper in his own hand. There was one, however, among the English mezzotinters of the seventeenth century whose artistic originality led him to use the medium graphically for rendering the effect of artificial light under a night sky. This was Bernard Lens, father of the miniature-painter, and his two "nocturne" prints, representing displays of fireworks in Covent Garden and St. James's Square, held in celebration of William III's victories abroad, though they can pretend to nothing of the mysterious beauty that Whistler's pictorial imagination found in the fireworks at Cremorne, are interesting as examples of, at that time, a practically unique use of mezzotint as an expressive graphic art.

Nor did the eighteenth century, with pictorial art answering the call of landscape in England, find more employment for the expressive capacity of this beautiful medium. On the other hand, the second half of the century saw a remarkable group of great engravers carry mezzotint to its heights of achievement in interpreting the great school of English portrait-painters. The masterpieces of Reynolds, Gainsborough, Romney, and Hoppner, and the delightful pictorial rusticities of Morland, inspired the masterly mezzotint translations of J. R. Smith, Valentine Green, Jones, Dickinson, the Watsons, the Wards, Walker, and the rest, which are now so highly appraised by the collector—far too highly, it seems to me, since they are not original works of art. But J. R. Smith was something more than an interpretative engraver of other men's pictures ; he was an original artist, with style and vision of his own. A happy touch with crayons would give graphic expression to his vivacious pictorial sense of the social, fashionable aspect of contemporary life, and one cannot doubt that these crayon drawings were intended from the first for transcription upon the copper through the medium of mezzotint. Certainly none better than he—not even McArdell with his wonderfully dexterous rendering of satins and furs—realized how sympathetic mezzotint could be in suggesting the textures of fabrics favoured by feminine fashion, such as Smith pictured with so much relish of vivacity. This is exemplified engagingly here in *A Lady leaving the Circulating Library* (p. 99); while J. R. Smith's manner of using mezzotint for original design may be studied by comparing his delightful, though rare, print, *A Promenade at Carlisle House* (see "Old English Mezzotints," Plate LXXVI),

with the crayon-drawing in the Victoria and Albert Museum. It is in Turner's "Liber Studiorum" plates, however, that we find mezzotint used for the first time by a great artist for his own pictorial expression. As a boy, in the workshop of J. R. Smith, he had seen how a mezzotint plate was scraped, and how the outline was etched, and this knowledge served his purpose, when, borrowing the idea from Richard Earlom's admirable transcriptions of Claude's "Liber Veritatis" drawings, his own "Liber Studiorum" took shape. In this immortal series of landscape drawings, picturing nature in an astonishing variety of scenic expression and atmospheric mood, the original pictorial conception passed through progressive phases of artistic creation. The first impression in sepia would take its definite form upon the copper, with every expressive and structural feature of the landscape, from the etched line, while the tones of mezzotint, occasionally assisted by aquatint, would respond to all the pictorial suggestions of light and air. The basic etching on all but three of the plates was done by the master himself, while, except on ten, the mezzotint was added by other engravers under his personal direction. But the ten plates which were entirely engraved by him included some of the most beautiful, such as *The Junction of Severn and Wye* (p. 101), *Calm*, *Æsacus and Hesperië*, *Inverary Pier*, and *Source of the Arveron*. On these Turner's craftsmanship answered his pictorial demands with the artistic resourcefulness of a truly creative engraver. With a delicate biting of aquatint, for example, he would blend the subtle scraping of mezzotint, as in the sky of the lovely *Junction of Severn and Wye*, a scene of supreme beauty, with its riparian vista of winding waters and verdant steeps, dominated by the embowered ruins of Chepstow Castle, which Turner wrought into a masterpiece of landscape art.

Constable, like Turner, recognized the value of mezzotint for landscape with skies casting their expressive influences of light and shadow, though he was content to leave the engraving of his pictures in the sympathetic interpretative hands of David Lucas. Yet, despite the stimulus of Turner and Constable, mezzotint as an expressive art languished for years. It was the inspiration of Turner's genius, however, that influenced its revival. He had left his "Liber Studiorum" incomplete; only seventy-one of the hundred plates having been finished at his death, although all the drawings existed, and most of the plates had been etched. Perhaps, in a way, this was fortunate; for when, some thirty years later, Frank Short, taking up Ruskin's challenge, began to complete the "Liber," and on the remaining twenty-nine plates the very spirit of the master's expression was interpreted, as never before, by the engraver's visual insight and artistic sympathy, the method showed refreshed vitality, and more subtlety in resource. As an interpreter of Turner, Constable, De Wint, Crome, G. F. Watts, Alfred East, Sir Frank Short has sounded the very genius of mezzotint; but he has expressed

his own pictorial feeling for the mystery and beauty of nature with a truly imaginative command of the medium. With every secret of the copper-plate revealed to him, he knows that mezzotint, with its infinite range and subtlety of tone, will respond with a fuller sympathy than any other graphic medium to nature in the tender moods of twilight or of moonlight, especially upon river or sea ; and he has used this knowledge with exquisite art and pictorial poetry on a number of original plates that would have astonished even Turner's engravers. His mezzotint is really creative engraving ; for, when he does not scrape the first state of a plate direct from nature, as he did, for instance, *The Ebb-Tide*, *Putney Bridge*, a "nocturne" of uncompromising pictorial truth, he will etch the salient features of the design direct, and take the tonal suggestions from a mental vision, a pencil drawing, or blots of colour. In his latest mezzotint, the beautiful *Night Picket-Boat, Hammersmith* (p. 105), Sir Frank Short has given us an exquisite vision of the Thames under the romantic glamour of moonlight, when, to the artist gazing from Hammersmith Bridge, a London river-side store-house may look a very Ehrenbreitstein. How full the scene is of a peaceful harmony, yet what a pictorial sense of vitality is suggested by the swift movement of the police motor-boat, with the moonlight glinting upon the ruffled water in her wake !

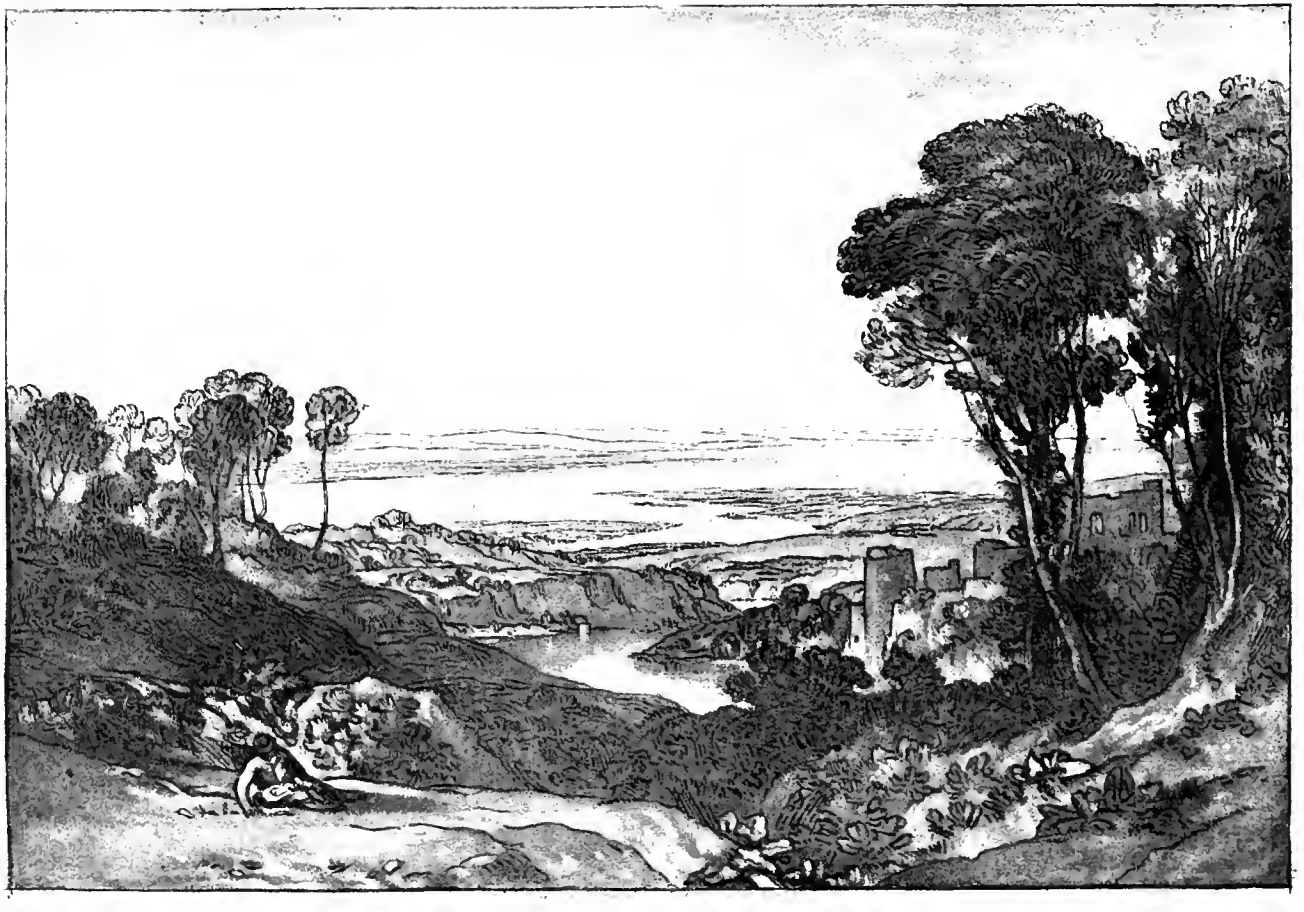
One recalls some half-dozen charming poetic plates, such as *The Haunt of the Mosquito*, *The Salmon Pool on the Spey*, done by Sir F. Seymour Haden, when, having laid aside his etching-needle, he turned to mezzotint with fresh interest ; but the free expressive line of the etching-needle or the dry-point was pre-eminently his vision's medium. Tone, on the contrary, makes the first appeal to Mr. David Waterson, whose romantic visions of landscape seem to call for expression in mezzotint. He handles the medium in a manner distinctively his own, and happily adapted to the dreamy charms of his pictorial imagination, which revels in woodland solitudes of dell and stream, the haunts of nymphs and dryads. *Dawn* (p. 103) is a beautiful example. *The Isle of Purbeck* (p. 100) shows, with a spacious pictorial sense, the skilful way in which Mr. Percival Gaskell uses mezzotint for broken lights and shadows over a great expanse of landscape. In the impressive *Rochester Castle* (p. 104) Mr. Alfred Bentley, with a true mezzotinter's instinct, lets his picture grow artistically out of the darkness with simple suggestions of tone-gradation, emphasized by a few spots of light. As a medium for original expression mezzotint has also made successful artistic appeal to Mr. Sydney Lee, Mr. Federick Marriott, and the late Mr. Niels Lund. Let us hope that its appeal may widen, until even the collector of the fashionable eighteenth-century portrait reproductions realizes that mezzotint is a living and creative art.

(*From the print in the British Museum*)

"A LADY LEAVING THE CIRCULATING LIBRARY." BY J. R. SMITH

(*By permission of Messrs. L. H. Lefevre and Son*)

"THE ISLE OF PURBECK." BY PERCIVAL GASKELL, R.E.



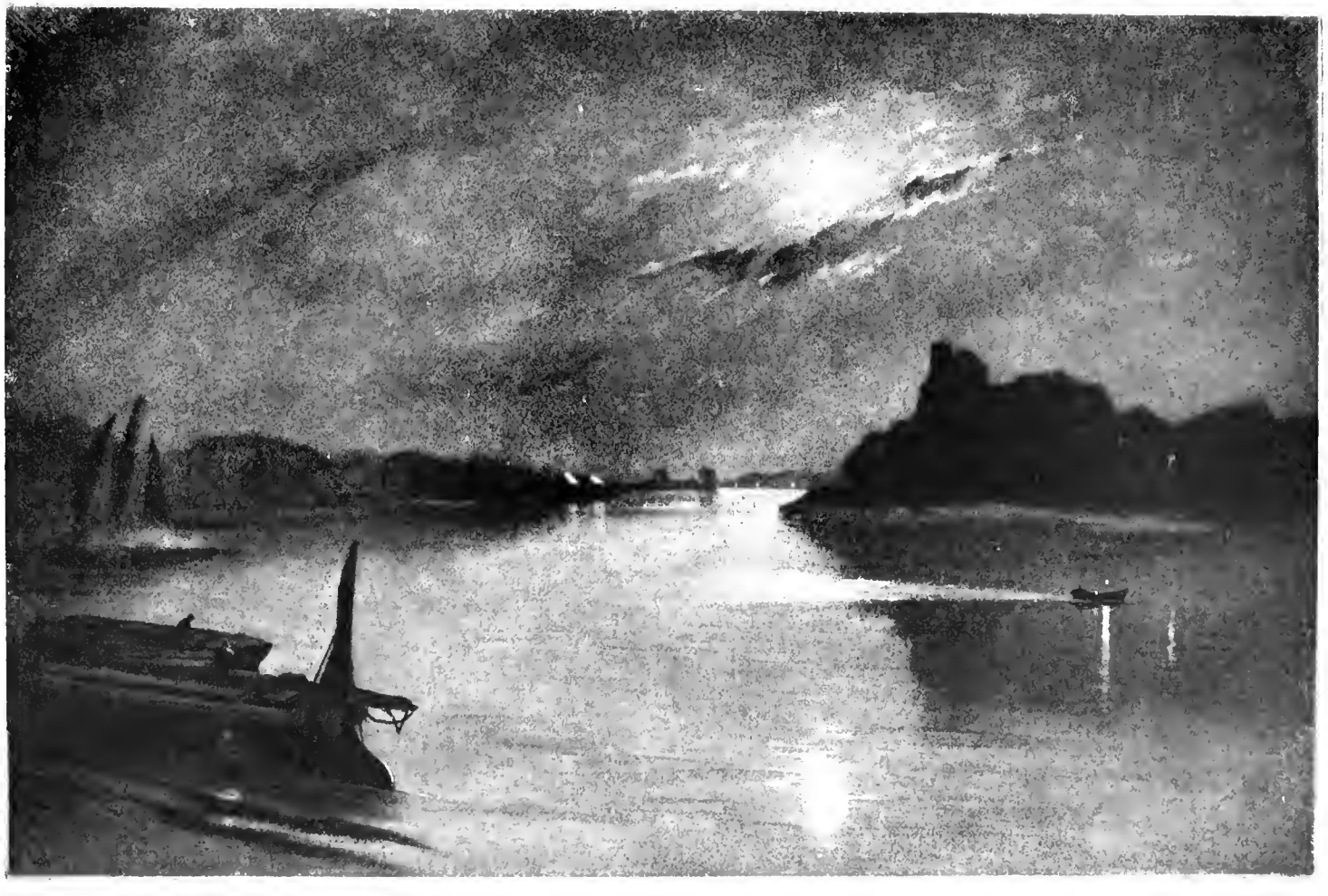
(From the print in the possession of Mr. C. Mallord Turner)

"THE JUNCTION OF SEVERN AND WYE." BY J. M. W. TURNER, R.A.

"DAWN." BY DAVID WATERSON, R.E.

"ROCHESTER CASTLE. BY ALFRED BENTLEY, R.E.

(From the print in the possession of Miss Constance Pott, R.E.)



"THE NIGHT PICKET-BOAT, HAMMERSMITH. BY SIR FRANK SHORT, R.A., P.R.E.

(From the print in the possession of Mr. Basil Dighton)

"WHAT YOU WILL." BY J. R. SMITH

COLOUR-PRINTING

WHENEVER the arts of engraving have been vivacious, colour has made its appeal to them, and the appropriate graphic method has always responded. So the colour-print may embrace the crafts of the wood-cutter and the lithographer, and all the tone methods of the engraver on metal; and there is no reason why the art of the graver-printer in colours may not be as expressive and charming in the twentieth century as in the eighteenth, different though the pictorial point of view must be. The decorative motive is the *raison d'être* of the true colour-print, and no one surely would claim for an Utamaro, a Debucourt, or a J. R. Smith the emotional or intellectual significance of a Dürer engraving or Rembrandt etching. The vital suggestiveness of line in Rembrandt's wonderful portrait of Clement de Jonghe, the printseller, for instance, is artistically worth all the Reynolds' portraiture as Bartolozzi turned it "to favour and to prettiness" with his tinted stippling. But while the dignity and beauty of line-engraving and etching require only black and white for their utterance, other methods of the metal plate, no less than the wood-block and the stone, offer rich possibilities of investing decorative designs with the charm of colour.

The earliest colour-print done in England was, it seems, a portrait of the reigning monarch, George I. Not a very inspiring beginning, perhaps, but pictorial art was in a very dull way here in England in the early years of the eighteenth century, when Jacob Christopher Le Blon brought from Amsterdam to London his really scientific method of printing in colours from metal plates. He took superimposed impressions from, at first, three plates, one each for red, yellow, and blue, adding later a fourth for black, and, judging rightly that a tone-process of engraving was the proper basis for colour-printing, he used the only one available in his day, mezzotint. But although Le Blon produced some remarkable reproductions of "old masters," his effort came to bankruptcy, and exercised no artistic influence on the engraving of his own day, or the day after. No idea beyond the reproduction of "old masters" seems to have actuated other early eighteenth-century attempts at producing colour-prints by various methods of engraving on wood or metal, or the two in combination, by Pond and Knapton, Elisha Kirkall and J. B. Jackson. Contemporary connoisseurship seemed to preen itself on an exclusive taste in Italian masters, while Fashion and the poets adored Sir Godfrey Kneller. There was no popular taste to appeal to; for the subject-picture of British sentiment or pseudo-classic allegory had not yet arrived to create it. When it did arrive, and the demand for the colour-print with it, the English engravers had no ideal of colour-engraving as an artistic medium of expressive purpose. Instead of engraving a set of plates specifically for composing a printed design in colours, as Le Blon had done with his mezzotint, and as

Janinet, Debucourt, Descourtis, Bonnet, and the rest, did later in France with aquatint and the "pastel manner," the English engravers merely printed in coloured inks the mezzotint or stipple plates which had already done service for the monochrome impressions of their first intention. In the case of the mezzotints, the really charming print in colours was rare; for mezzotint loses its special quality of "bloom" after a comparatively few impressions, and for that reason seldom was an early impression printed in colours. With stipple it was different; the vogue for it was immense, and the groups of engraved dots for tone, with a definition of etched dots, took a simple scheme of tints, applied freshly for each impression, often with a delicate charm. These English colour-prints, typical as they are of the airs and graces of the period, and appealing with their pictorial prettiness to no very exacting taste, have little claim to be regarded seriously as works of decorative art. Original design is rare to find among them. They were mostly reproductive, and though they purported to represent paintings by the popular artists of the day, they made no pretension to copy the painters' colour-schemes, as Janinet, with his multi-plate aquatint, would represent faithfully the tone-harmonies of Boucher or of Lavreince. Simple reds, blues, yellows, and greens, tastefully balanced, would suffice, and different impressions from the same plate would occasionally show variations in the colour-printer's scheme irrespective of the painter's original. All the stipple-engravers, however, were not mere translators; a few of them used the medium also for original design, and, when they did, their engraving shows naturally more freedom and individuality than in their reproductive plates. But colour was invariably an after-thought, not the motive of the engraving. Here are two examples. In *Alinda* (p. 117) we see William Ward expressing an engaging pictorial sense with almost an etcher's freedom of touch, and investing stipple with unusual vitality. In the coloured impressions, however, the tinted inks have been used with so much reticence that the print is equally attractive in monochrome or colour. *What you will* (p. 107) is one of J. R. Smith's vivacious pictorial interpretations of the taste and fashion of his day, the fourth plate of a series comprising *Maid*, *Wife*, and *Widow*; and here, too, though the tinting is more generous, the lady in the design would be no less appealing in black and white.

William Blake, in the course of his professional engraving, had done reproductive stipple-plates for the colour-printer; but he ignored this method altogether when he wanted to express his original conceptions. To realize his ideal of a page in which illustration and text should form one decorative whole he had to contrive a method entirely his own. He printed his basis of colour from plates with design and script etched in relief, and then added other tints by hand, with the results we see on the enchanting pages of his "Songs of Innocence." But in all the colour-

"L AGONIE DES FLEURS
BY THEODORE ROUSSEL

printing of the period hand-tinting played an auxiliary part, though not the deliberately artistic part it played in Blake's illustrated books. In the original colour-print of to-day all the colour is actually printed; but then, the whole thing is conceived as an organic work of art, and, therefore, possesses an æsthetic significance which can hardly be claimed for the pretty stipple-prints of the eighteenth century, with their more or less haphazard colour-printing. Whichever method he may use, the artist plans his design from the first with decorative intention in terms of printed colours, and his series of wood-blocks, metal-plates, or lithographic stones, take from his hand the shapes of diverse tints that shall compose the harmony of his colour-pattern.

Mr. Theodore Roussel, the distinguished President of the Society of Graver-Printers in Colours, may be regarded as the veteran of the original colour-print in England; for he has been experimenting enthusiastically and devotedly with colours upon metal-plates for about thirty years. With exquisite artistry and scientific resource he has produced beautiful prints. Always he has used aquatint and soft-ground etching on a series of plates, as the eighteenth-century Frenchmen did, but with numerous devices suggested by his own experience and invention; and, in aiming at a particular quality in the result, in each case he has considered from that special point of view not only the manner of treating his design with the most appropriate aquatint grain, and the selection of his tints, but the mixing of his inks with the colour-powders weighed to a milligram, the choice of paper, and the way of printing, which with the artistic engraver is ever an essential part of his means of expression. Artist from the very centre of his being, fine painter, charming etcher, in such beautiful colour-prints as *Moonrise in the New Forest*, *Embers' Glow*, and the splendid *L'Agonie des Fleurs*, Mr. Roussel has found, perhaps, the most purely personal utterance of his art. Twenty-two printings from ten plates go to the making of a complete proof of *L'Agonie des Fleurs*, reproduced on page 111 from a trial proof. Red poppies, with a tobacco flower and a dead bronze-coloured hop-leaf, resting in a figured Chinese vase that stands on a lacquered tray of red and yellow, bordered with black, all against a background of deep purple-grey, make a decorative design of artistic distinction.

Aquatint, with or without the accent of soft-ground etching for definition, has also been found an expressive medium for the colour-print by Mr. Alfred Hartley, Lieut. W. Lee Hankey, Mr. E. L. Laurenson, and Mr. and Mrs. Nelson Dawson, who, each in a personally characteristic manner, have used it to produce prints of decorative appeal and distinctive art. A typical plate of Mr. Laurenson's is illustrated in the Aquatint section. But Mr. William Giles, who is devoting his artistic life to pictorial expression through the decorative significance of printed colour, finds aquatint wanting in rendering his ideal

purity of tones, and has contrived a method of printing from plates etched in relief by which that purity can be assured. This is admirably exemplified in *The Last Gleam, Corsica* (p. 115), a print which, with its subtleties of colour-gradation, shows the possibilities of the medium.

A most interesting feature of the original colour-print movement is the modern English development of the wood-block manner of the Japanese. Unlike the practice in Japan, where the artist is never the engraver and printer of his design, the English designer is engraver and printer too, and so his print is in every sense an individual work of art. To Mr. F. Morley Fletcher's technical researches and teaching primarily belongs the credit of acclimatizing this charming method in England, though Mr. J. D. Batten was associated with him in the inception. Mr. Fletcher's own mastery of the medium is shown here in his appealing *Wiston River* (p. 151), with its placid landscape seen tenderly in gracious rhythmic shapes of delicate tones. Mr. Giles, with his pictorial vitality, has compassed a remarkable range of colour-harmonies in exquisite gradations of tone; Mr. Sydney Lee aims at simpler colour-schemes in purely decorative designs; Mr. Allen W. Seaby finds in the plumage and forms of birds happy motives for his wood-blocks. Miss Ethel Kirkpatrick, Miss Mabel Royds, and Miss Ada L. Collier have also cut the wood for colour with pictorial distinction. Mr. Charles H. Mackie makes some important variants from the technical procedure of the foregoing, notably in mixing a little oil with his colours, and omitting the key-block of the Japanese practice. He has described his method as "an emotional use of the printing press, differing from painting only in block-shapes being used instead of brush-marks." His sumptuous pictorial print, *The Palace Gardens, Venice* (p. 119), aptly illustrates his description.

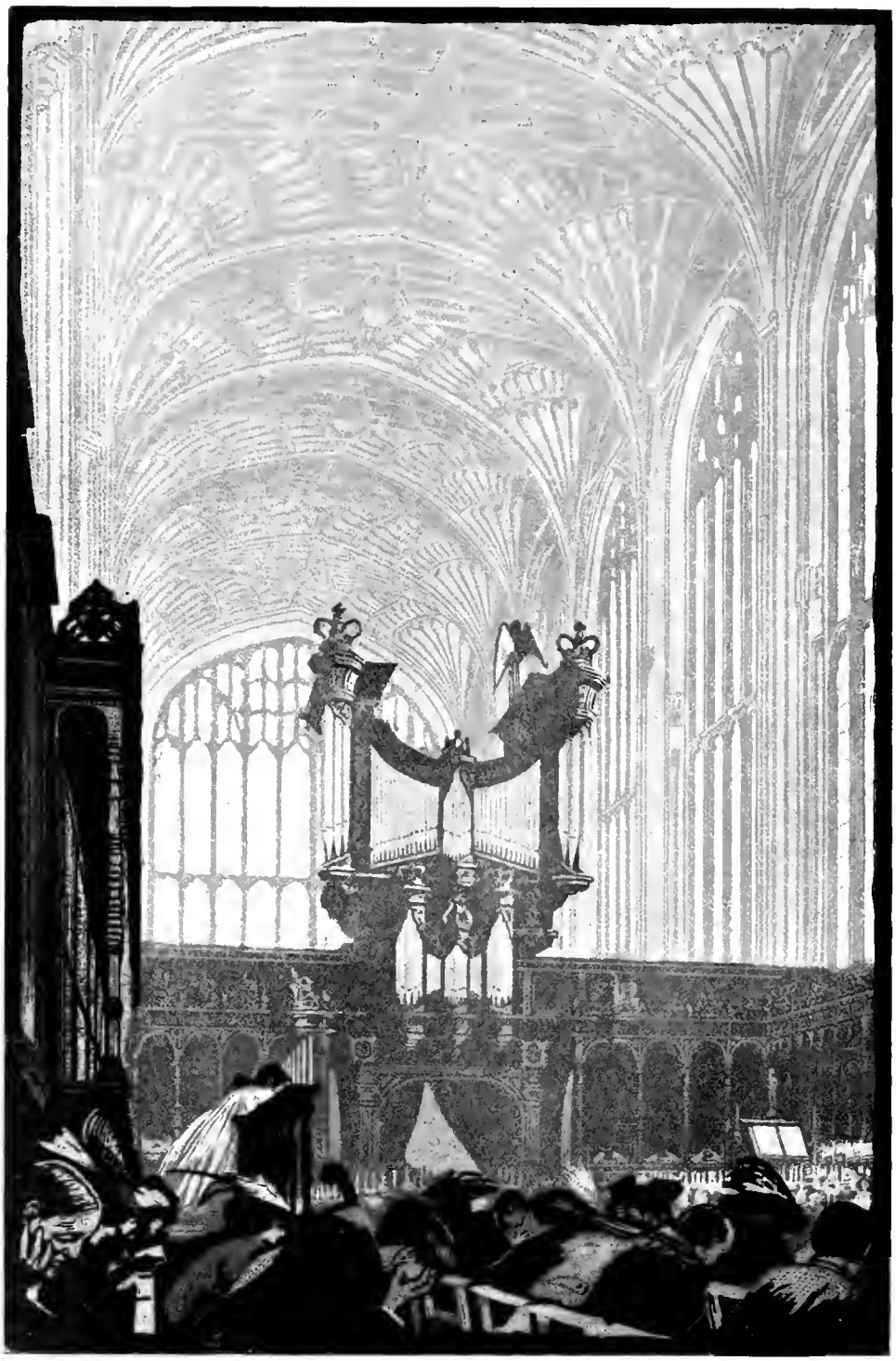
Mr. Charles H. Shannon and Mr. Lucien Pissarro have reverted to the older traditions of wood-engraving for their exquisite prints. Lieut. Emile Verpilleux produces his atmospheric gradations of tone by cutting and gouging upon the blocks, making all possible use of the inherent qualities of the grain. Once the blocks are finished, the printing is a straightforward and rapid process, differing from the Japanese method mainly in the use of the printing-press and ordinary printer's fat ink. A print of his is a direct creation from the blocks, based on slight sketches and colour-notes, such as this fine *King's College Chapel, Cambridge* (p. 118).

A few artists who have practised lithography have realized its expressive qualities as a medium for colour. Whistler was one of these, and he produced some exquisitely tinted gems. Now lithography bids fair to come into its own as a means to pictorial expression with a full gamut of colour. The beautiful print, *The Lovers* (p. 133), by that master of lithographic technique, Mr. F. Ernest Jackson, shows its rich pictorial possibilities. This print was done from four stones only.

"THE LAST GLEAM," CORSICA
BY WILLIAM GILES

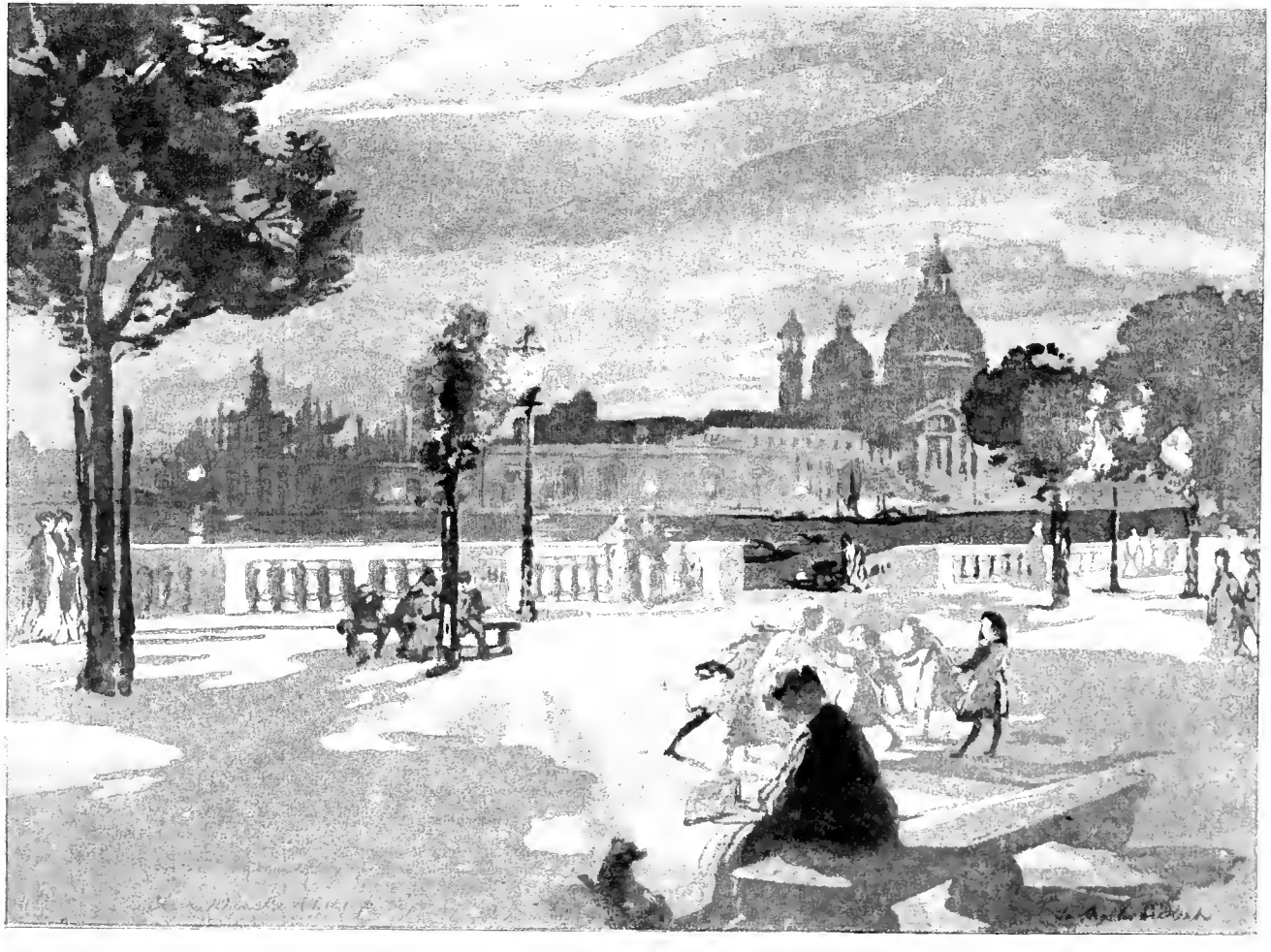
(*From the print in the possession of Mr. Basil Dighton*)

"ALINDA." BY WILLIAM WARD, A.E.



"KING'S COLLEGE CHAPEL, CAMBRIDGE"
BY E. A. VERPILLEUX

(From the print in the possession of Messrs. P. and D. Colnaghi and Obach)



(From the print in the possession of Mr. Walter Sickert)

"THE PALACE GARDENS, VENICE. BY CHARLES H. MACKIE, R.S.A.

LITHOGRAPHY

LITHOGRAPHY is the youngest of all the graphic methods ; yet, in its career of only some hundred and twenty years, it has, like its seniors, experienced ups and downs of artistic fortune, though the commercial value of its easy multiplicative capacity has been recognized consistently from the beginning. Indeed it was for practical utility, and not with any idea of artistic purpose, that Aloys Senefelder in Munich, after countless experiments with a principle he had discovered accidentally, developed his method of printing from greasy strokes upon polished limestone, which later he gave to the world as Lithography. He brought his invention to London, and took out English patents, in association with a printer from Germany established here, named André. This astute person seems to have perceived at once the pictorial capacity of Senefelder's method, for within a year or two he had induced a number of prominent artists to make experimental drawings upon the stone. Among these were Benjamin West, then President of the Royal Academy, Stothard, at the height of his popularity as an illustrator, James Barry, Fuseli, and Sir Robert K. Porter, the painter of battles, who allowed André to publish their drawings, in 1803, as "Specimens of Polyautography," an apt designation, by the way. These were done mostly in pen and ink, only one or two in chalk, but they give no indication that the draughtsmen realized they were employing a medium rich in artistic possibilities. A Polyautographic Society seems to have been formed, and during the next few years were issued from its "office" drawings by Blake, John Downman, Singleton, H. B. Chalon, the animal-painter, William Havell, Richard Cooper, and others. But these experiments were, so to speak, flashes in the pan. The painters had little use for an autographic method. Although in France, as soon as lithography was introduced, the greatest painters had recognized its artistic virtues, and during the first forty years or so of the nineteenth century practised it with enthusiasm for graphic expression, producing many fine works of art, it was not till about 1820 that in England any extensive use was made of the medium for pictorial purposes.

Aquatint was on the wane, and the print-market was ready for a new method. A resourceful lithographic printer was available in Charles Hullmandel, who had learnt his craft from Senefelder himself, and he was indefatigable in urging English artists to draw upon the stone itself, or on the special paper that could transfer to it the exact drawing; while Ackerman, the publisher, was prepared to do for lithography what he had done for aquatint. So a certain number of artists took up the medium with industrious ardour, utilizing it at first hand for their own expression, and also for reproducing the designs of others. Of these the most prominent were Samuel Prout, J. D. Harding, Louis Haghe, J. Shotter Boys, Joseph Nash, R. J. Lane, and R. P. Bonington,

who, though working in France, kept in touch with English artists. Samuel Prout is, of course, one of the classics of lithography. He did an illustration for Senefelder's own book on the subject, in its English translation published in 1819, and his prints, with Harding's and Bonington's, were welcomed in Paris among those of the great French artists of the period. He was a prolific and an admirable, though prosaic, draughtsman, with a keen eye for the picturesque aspect of architecture, but preoccupied with accurate presentment of the subject rather than its scenic expressiveness. He is seen at his best in "Sketches made in Flanders and Germany," one of which, *On the Walls, Cologne*, represents him here (p. 125). A graphic artist of greater interest and more varied expression was James Duffield Harding, to whom the living picturesqueness of place, whether the foreign town or the English park, made appeal with certainty of artistic response that took cognizance of light and air as pictorial factors, though not, perhaps, as motives. Maybe he was influenced by Bonington, many of whose drawings he lithographed. Harding's original prints show varied pictorial interest; they have life in them. He had a good eye for tone, and used the wash method of lithography as effectively as the chalk. The spirited sea-piece reproduced here (p. 126) shows this. An engaging contrast is the serene beauty of the *View of Dunkirk* (p. 127), representing Bonington's own handling of the chalk upon the stone. For me this has more artistic charm than his brilliant *Rue du Gros-Horloge à Rouen*. Joseph Nash is best known for his "Old English Mansions," but his pictorial treatment of an architectural subject is pleasantly exemplified in this view of *St. Jacques, Dieppe* (p. 128). Some of the best lithographs of the period were done by J. Shotter Boys, to whom a street appealed not primarily as an aggregation of buildings, but as a scene of human habitation and activity. His lithographs of London in the 'forties, so many of which were reproduced in our "London Past and Present," have, with this live sense of the contemporary aspect, permanent artistic interest. George Cattermole used lithotint with characteristically spirited effect for figure and landscape; J. S. Cotman's graphic touch found the chalk more sympathetic. Among the landscape-painters who lithographed artistically Henry Bright must not be forgotten, and T. Sidney Cooper did some interesting prints. James Ward drew famous horses remarkably on the stone, and Bewick's single experiment was equestrian; while, in a manner all his own, Edward Calvert used the method for at least two of his ideal designs. Louis Haghe influenced the practice of the art considerably as artist, lithographer of other people's designs, such as David Roberts's, and printer; while a still more influential personality in the earlier English lithographic practice was R. J. Lane, whose specialty was the portraiture, both original and reproductive, of celebrated contemporaries.

But the popular print thrived the while commercially, and artistic lithography gradually waned. Its revival was due in a large measure to the enthusiastic stimulus of the printers, Thomas Way and Frederick Goulding. It was Mr. Way who in 1878 induced Whistler to make his first drawing on the stone, with a result so delightful to the master himself that his artistic interest was thoroughly roused. Appreciating the qualities and varieties of tone that the stone could give in response to the touch of his chalk or his brush, he set himself to master lithography as a fresh means of expressing certain artistic moods, and in the course of twenty years he produced many pieces of delicate beauty and charm, masterpieces among them, with effects that no other lithographer had ever achieved or attempted. Approaching the technique with the imagination of a creative artist, he employed it in fresh and various ways. To the simple chalk line, which he commanded with such exquisitely dainty effect, he would occasionally add tones done with the stump, or washes of diluted ink, drawing sometimes on stone, sometimes on transfer paper ; but, as we learn from the late Mr. T. R. Way, artist-lithographer himself, on whose expert skill Whistler had to rely so much for the printing of his lithographs and lithotints, his wash-drawings were made exclusively on the stone, and these are among his most precious achievements. *The Thames*, for instance, what a perfect gem ! And what lovely hints, too, he has left us of the wonderful colour-harmonies he might have produced had he enjoyed the personal command of the lithographic press !

Whistler's example awakened a certain amount of interest, and artists began to follow it. The earliest of them to devote himself to a serious artistic use of lithography was Mr. Charles Shannon, and he mastered the medium, the technique and printing, for a beautiful simplicity of pictorial utterance, always essentially poetic, and absolutely individual in conception and manner. The loveliness of his designs seems the more expressive through the delicate tones of silvery grey he draws from the stone—and many of them are very lovely indeed. In *Salt Water* (p. 129), with the live, moving sense of the sea, and the delicious expression of the children, one feels the sensitive artist's joy in the doing, and this is characteristic. Lithography proved a medium happily responsive to the romantic fantasy and spontaneous gaiety of the late Charles Conder's art. Here is an example from the "Carnival" series (p. 131), in which, with all its charm of decorative composition, there is the sense of the pictorial impromptu, with the allurement of rhythmic movement in the dancing figures.

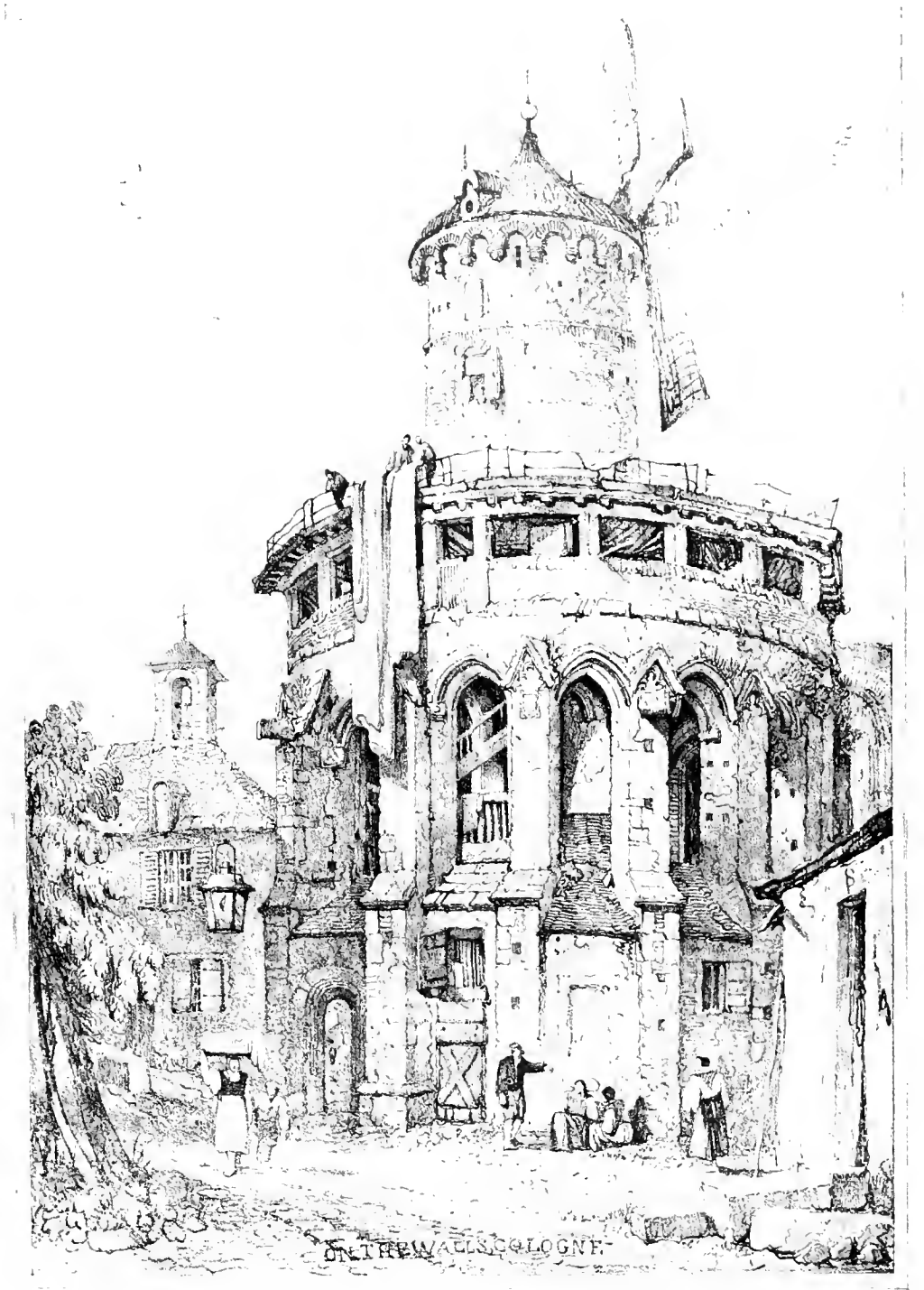
The Studio may claim an active share in the revival of artistic lithography, and the spirited print by the late R. W. Macbeth, reproduced here (p. 132), entitled *Weed-Burners in the Fens*, was one of the many original lithographs issued as supplements to the earlier numbers.

Many other members of the Royal Academy were induced to experiment with the method, but few were really interested in it. Mr. Sargent and Mr. Gilbert appreciated it, however. Alphonse Legros, a veteran among lithographers, was, of course, an influence, and his masterly portraits were an inspiration for Mr. Strang and Mr. William Rothenstein, who proved worthy followers.

The great impetus which has been given to lithography within the last few years is largely due to the exhibitions of the Senefelder Club. Mr. F. Ernest Jackson, who has mastered all the known resources of lithography, and is discovering fresh ones, exercises a great influence through his teaching, as well as his art, which is represented in this volume by a beautiful example in colour, *The Lovers* (p. 133).

Another veteran of the medium, and one of its most vigorous exponents, is Mr. A. S. Hartrick, who, in this glimpse of the most ancient of Scottish castles, *Niedpath, Tweed* (p. 135), shows a fine command of tone-values. Mr. Frank Brangwyn's powerful print, *The Last Boat, Antwerp*, 1914 (p. 136), in showing how graphically at home he is upon the stone, gives us a most vividly impressive conception of a pathetically dramatic incident. In *They that go up to the Merciful Town*, Kipling has given a suggestive title to a beautiful picture, rich in human expression, by Mr. G. Spencer Pryse (p. 137), one of the most interesting and accomplished among our contemporary lithographers, who uses the medium with extraordinary charm and power for his pictorial utterances, always appealing with democratic sympathy. The artistic charm of Miss Ethel Gabain's prints, with their vivacity of design, as exemplified here in her engaging *Colombine à sa Toilette* (p. 139), is emphasized by her exceptional quality of tone. Like the five artists just mentioned, Mr. John Copley, another master of lithographic technique, always draws direct upon the stone, knowing its grain will give fine qualities that no transfer-paper can. Graphically alert for character, he enjoys unusual revelations of modernity, as one sees in *The Musicians* (p. 140). A similar subject, but with very different presentment, is *The Casino Orchestra*, of Mr. Claude Shepperson (p. 141). In this, with vivacious draughtsmanship responsive to a keen sense of characterization and originality of conception, the artist gives us a delightful print. Miss Sylvia Gosse shows in *The Minx* (p. 142) that she can be as happily incisive with the lithographic chalk as with soft-ground etching.

There are several masters of lithography not illustrated here, whose works are now so distinguished that one need but name them; for instance, Mr. E. J. Sullivan, Mr. George Clausen, Mr. J. Kerr Lawson, Mr. Daniel A. Veresmith, Mr. Maurice Greiffenhagen, Mr. W. Nicholson, Mr. Oliver Hall, Mr. Anthony Barker, Miss Edith Hope, Mr. Harry Becker, Mr. J. Walter West. And one is glad to welcome to the ranks of lithographers Mr. Muirhead Bone and Mr. Nevinson.

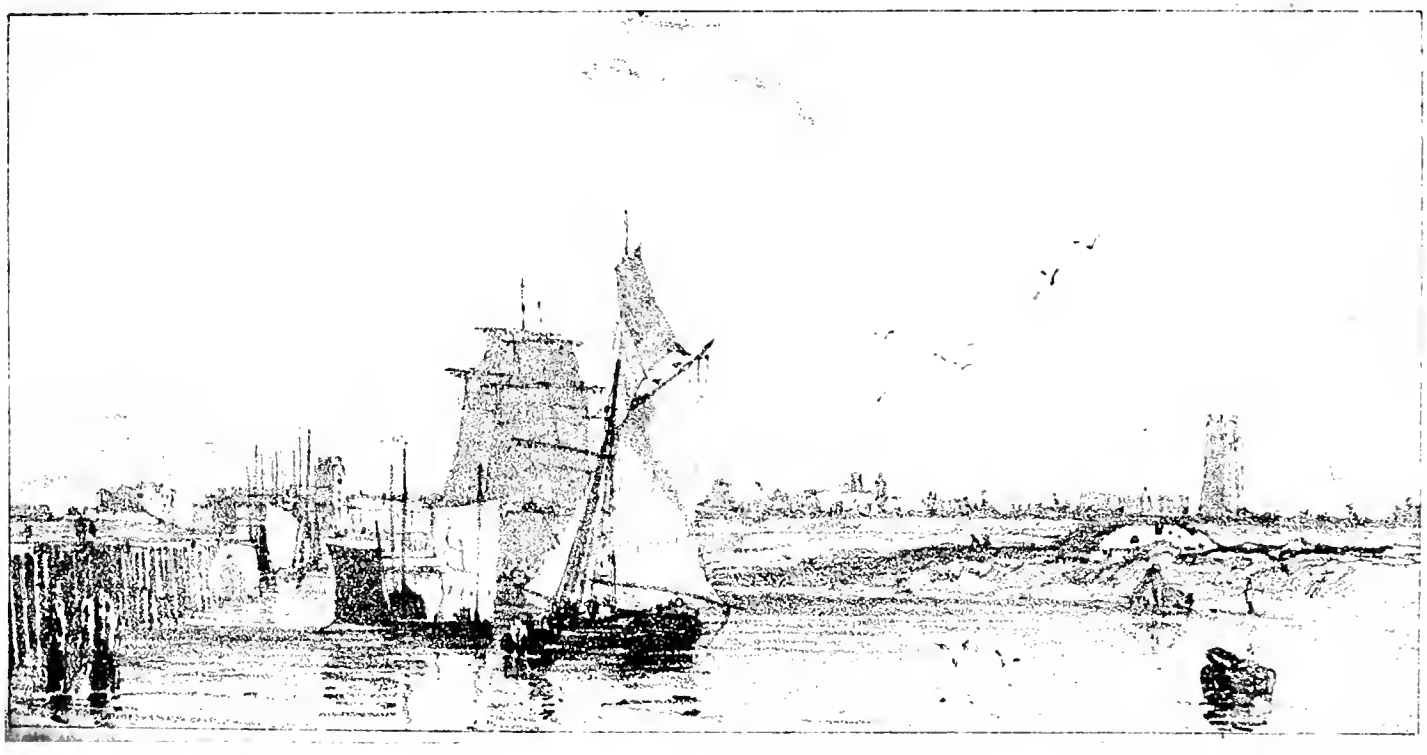


(*From "Sketches made in Flanders and Germany"*)

"ON THE WALLS, COLOGNE"
BY SAMUEL PROUT

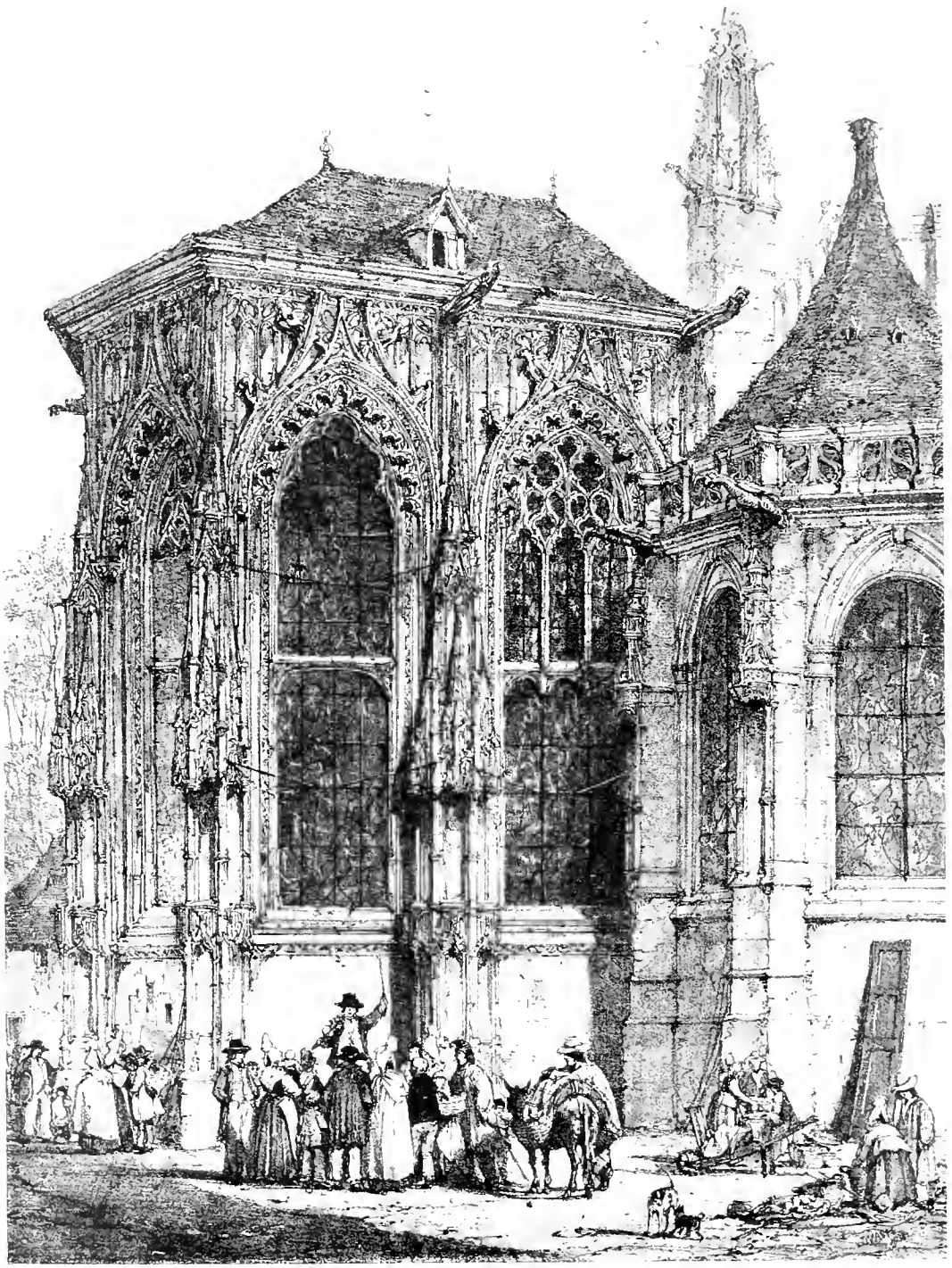
(*From the print in the possession of Mr. Frank L. Emanuel*)

"FISHING BOATS." BY J. D. HARDING



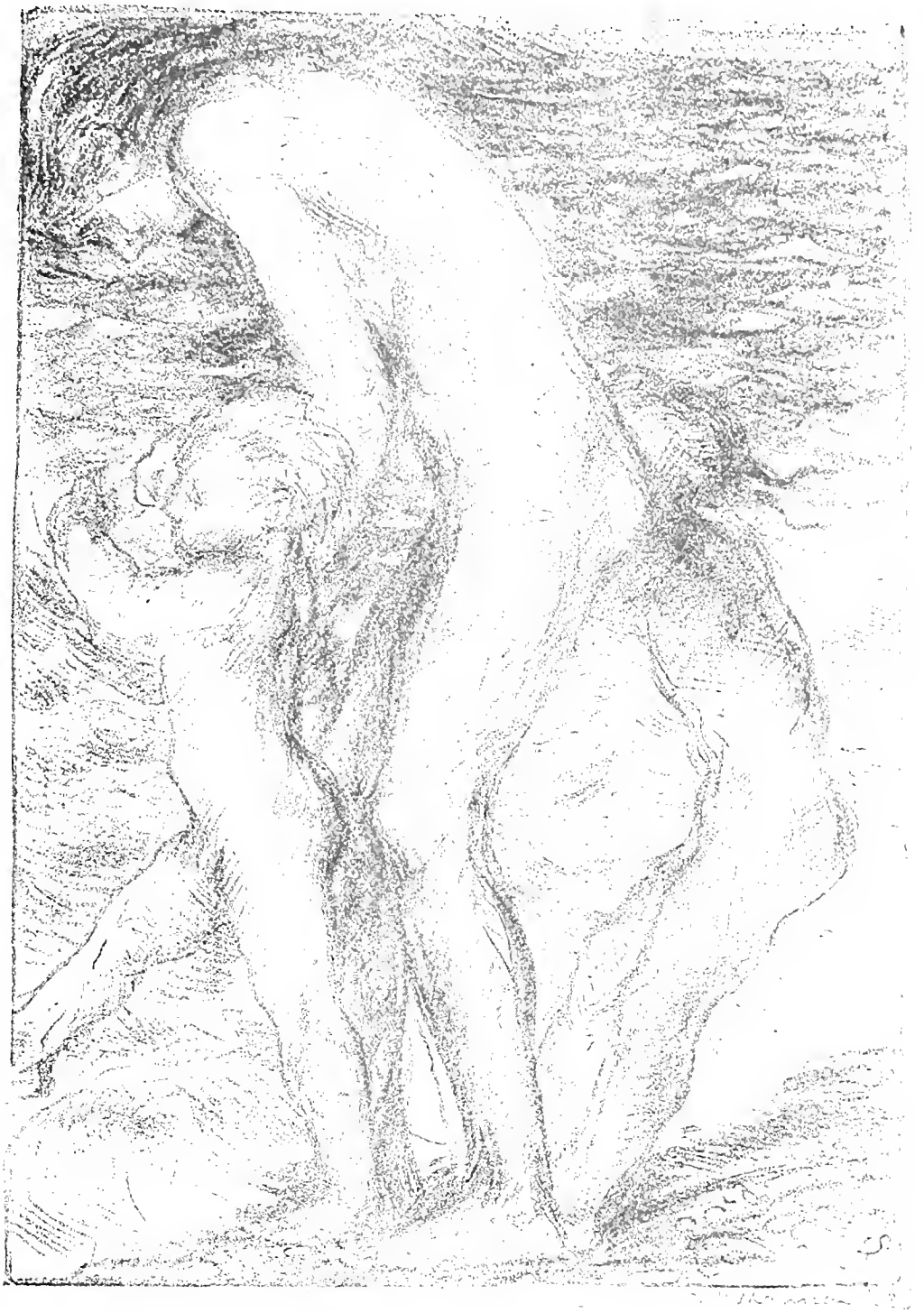
"VIEW OF DUNKIRK." BY R. P. BONINGTON

(From the print in the British Museum)



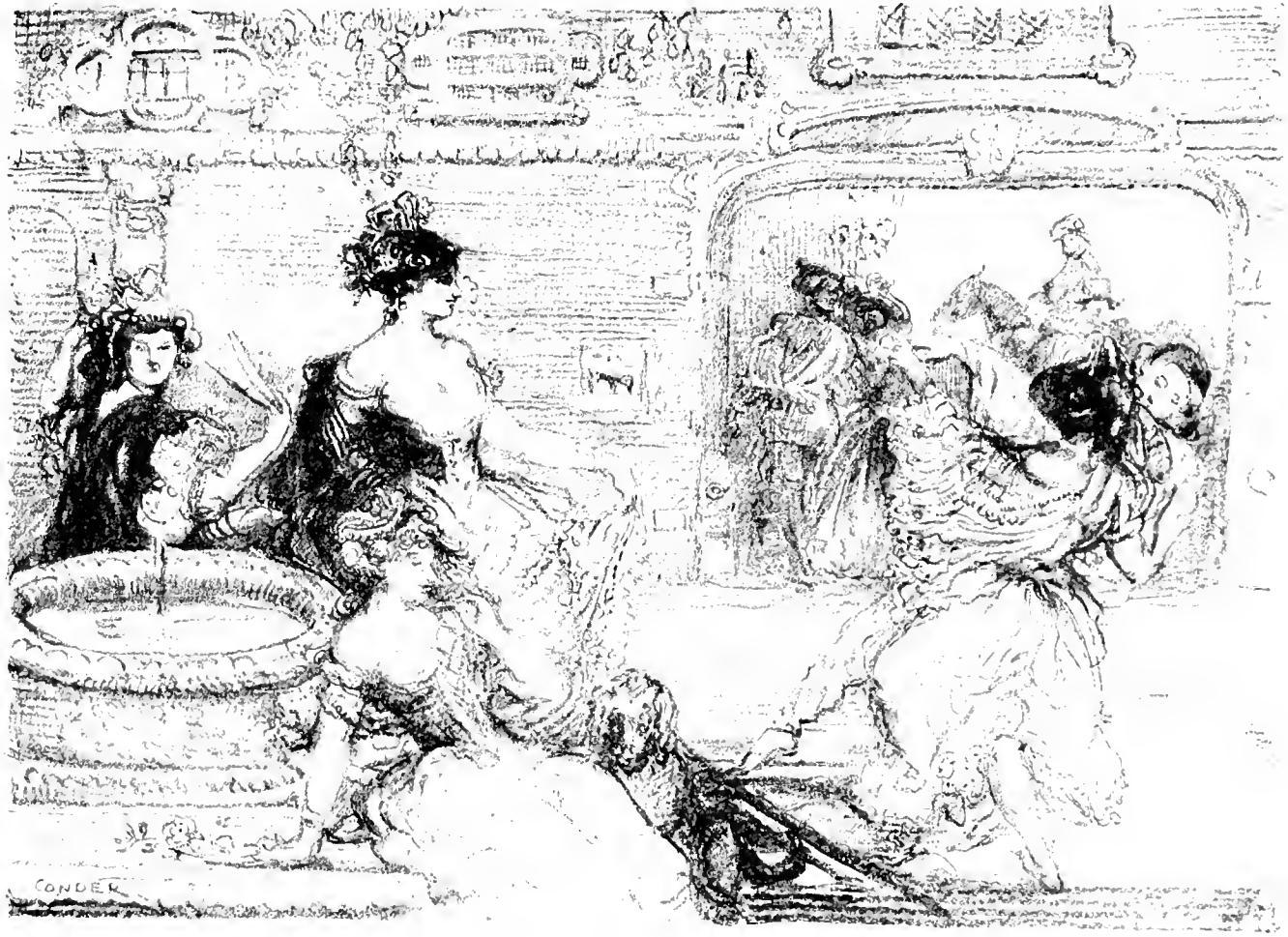
"ST. JACQUES, DIEPPE"
BY JOSEPH NASH

(From the print in the possession of Mr. Frank L. Emanuel)



(From the print in the possession of Messrs. Ernest Brown and Phillips)

"SALT WATER." BY CHARLES H. SHANNON, A.R.A.

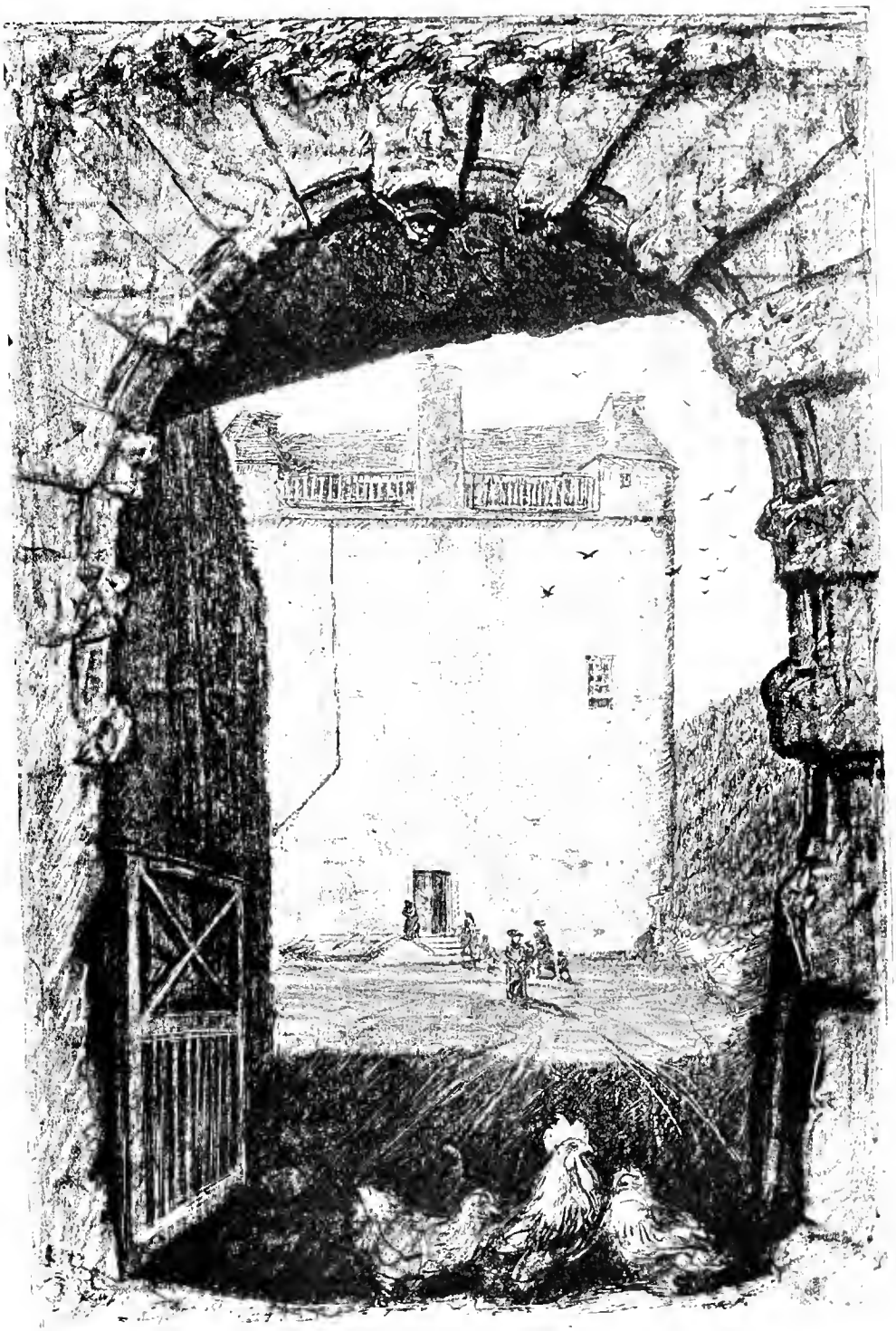


(From the print in the possession of Messrs. Ernest Brown and Phillips)

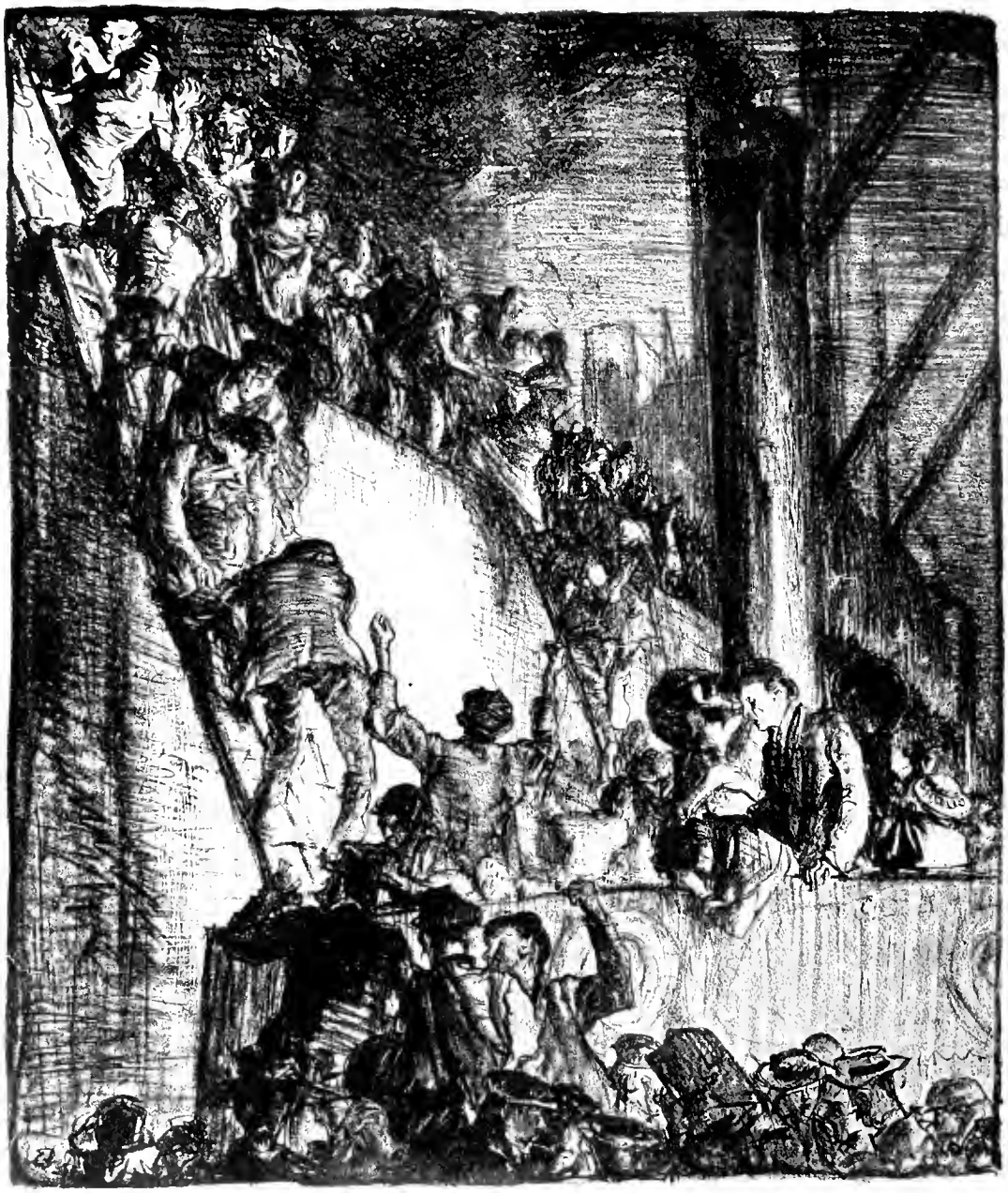
"THE DANCERS." BY CHARLES CONDER (FROM THE "CARNIVAL" SET)

"WEED-BURNERS IN THE FENS." BY R. W. MACBETH, R.A.

"THE LOVERS" BY F. ERNEST JACKSON



"NIEDPATH CASTLE, TWEED"
BY A. S. HARTRICK, A.R.W.S.



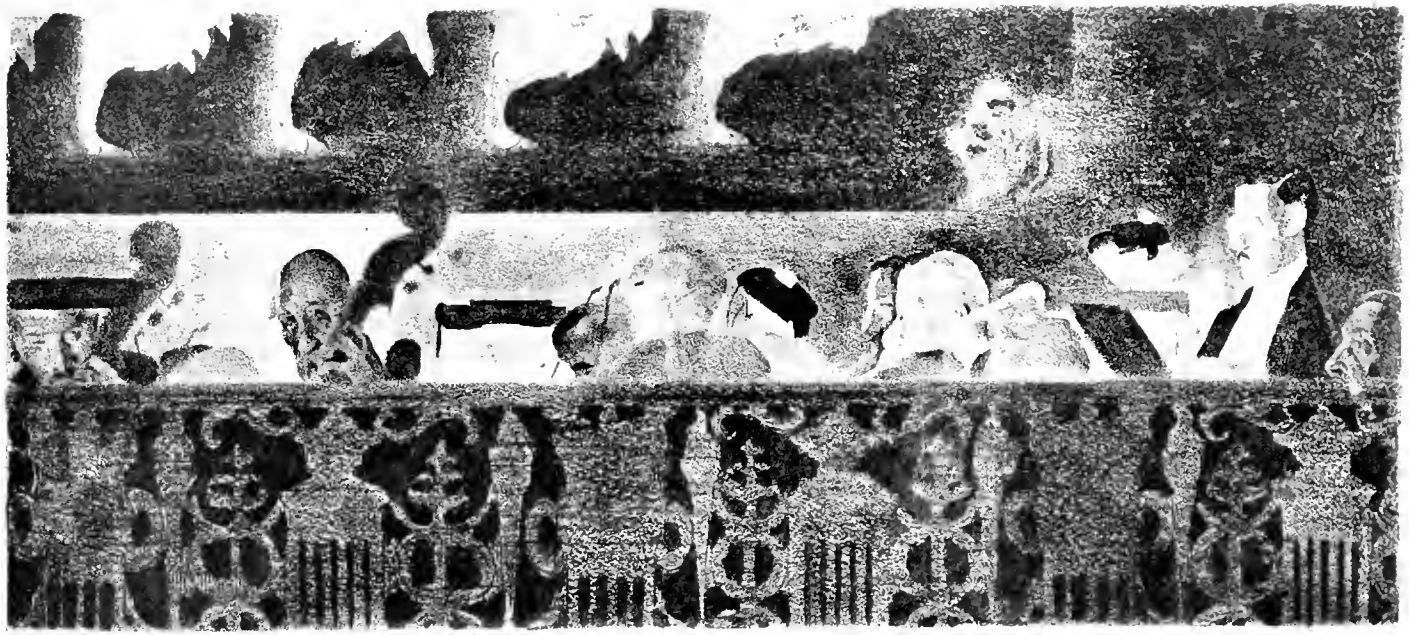
"THE LAST BOAT, ANTWERP, 1914
BY FRANK BRANGWYN, A.R.A., P.R.B.A.

"THEY THAT GO UP TO THE MERCIFUL TOWN." BY G. SPENCER PRYSE, R.B.A.

(From the print in the possession of Messrs. Ernest Brown and Phillips)

(From the print in the possession of Messrs. P. and D. Colnaghi and Obach)

"COLOMBINE À SA TOILETTE"
BY ETHEL GABAIN



(*From the print in the possession of Messrs. P. and D. Colnaghi and Obach*)

"THE MUSICIANS." BY JOHN COPLEY

"THE CASINO ORCHESTRA." BY CLAUDE A. SHEPPERSON, A.R.W.S.

"THE MINX." BY SYLVIA GOSSE

(From the print in the possession of Messrs P and D. Colnaghi and Obach)

WOOD-ENGRAVING

WOODCUTS appeared in almost the earliest books printed in England, but they were of haphazard character, usually of foreign origin, and of little or no illustrative or decorative significance. They were regarded as "embellishments," but so slight was their relation to the text that the same cut would often be used in different books. Their craftsmanship was crude, their art primitive. The expressive use of woodcut made in the late fifteenth century and early sixteenth by the artists of Venice and Florence, and by Dürer, Altdorfer, Burgkmair, Cranach, Lucas Van Leyden, and a legion of other German and Flemish artists, found no artistic echo in this country ; and even Holbein, while working in England, gave nothing of his design to the wood-cutters here, though certainly there was among them no Lützelburger. Yet, from the days of Caxton, and during the two succeeding centuries, despite the overwhelming favour of the copper-plate methods, the craft of wood-engraving was practised, though with little graphic expression to preserve its artistic tradition. Then, in the last quarter of the eighteenth century, Thomas Bewick appeared, a young artist of graphic genius, and recognizing, even as an engraver's apprentice, the inherent qualities of the wood-block as a basis for original engraving, he initiated a fresh ideal and tradition of wood-engraving as a graphic art.

Bewick's innovation in technique consisted mainly in developing the use of the white line into a method. That meant incising the lines of a design, so that they would print white on a black ground, instead of merely cutting the wood away from lines intended for printing, as in the traditional practice. But by using the two methods in combination, for effects that his pictorial invention demanded, Bewick could take suggestions from the wood itself, cut across the grain, and so, by bringing the very nature of his material into the service of his art, he could achieve results of a richer variety. This may be seen in his most famous print, *The Chillingham Bull*, reproduced here (p. 147), in which the texture of the wild beast's coat is suggested with no less truth to nature than the naturalistic differentiation of the luxuriant foliage in the background and the vegetation in the foreground. But though this fine print is generally considered Bewick's masterpiece, it is in his lovingly faithful portraiture of birds, with his elaborate rendering of plumage, though with little attempt at picturing their characteristic motions in flight, that his genius as a wood-engraver is shown at, perhaps, its most skilful ; while, as a creative artist, his pictorial imagination found happiest, personal expression in his delightful tailpieces, or vignettes, with their natural poetry, humanity and humorous insight.

Bewick was still living and at work, applauded as the first of English wood-engravers, when, in 1820, William Blake, in the fullness of his genius, turned to the wood-block for a new means of expression, and

cut his exquisite designs for Thornton's edition of Ambrose Philip's "Pastorals" (p. 148). Although the material was entirely new to him, its very unfamiliarity stimulated Blake's sense of craftsmanship to test the wood's capacities with the creative impulse of his imagination. Instinctively he saw, it would seem, that with the white line on black ground he could achieve vivid contrasts that would invest his little pastoral visions with the poetry of light. Though the designs themselves, outlined, as they are in the original drawings, very delicately with a fine brush-point in Indian ink, show within their small compass Blake's masterly sense of rhythmic composition, these magical effects of glowing light suggest a spontaneity of origin upon the wood itself, as it offered its expressive help to the artist's graver. Blake's Arcadian lyrics of the wood-block—"visions of little dells and nooks and corners of Paradise," as his young disciple, Samuel Palmer, described them—proved a fruitful inspiration to the imaginative vision of Edward Calvert, when that spiritual young artist came, with all his enthusiasm, also under the master's influence. Calvert's wood-engraving was no less creative than Blake's, but it was more technically accomplished; it seemed to lend itself completely to his artistic expression. Very beautiful in design his cuts are, with an informing poetry all their own. *The Return Home* and *The Chamber Idyll*, for instance, are perfect little pictures, while *The Ploughman* (p. 148) is an artistic creation of the highest order, with spirituality implicit in its pictorial beauty. "He putteth his hand to the plough, and looketh not back. And the serpent's head shall be bruised." Yet note the nymphs of the grove expressing with music and dance the joy of life.

Original engraving of this imaginative quality found little encouragement, but reproductive wood-engraving went on its way without rejoicing, and for a time overshadowed by the popularity of steel-engraving. An immense impetus was given to it, however, when, in 1857, the publication of the Moxon edition of Tennyson's Poems inaugurated that most interesting movement in great illustrative design which extended over the 'sixties and early 'seventies of the last century. All the most original British artists of that period of stirring imagination were concerned in it, with the leading engravers agog to reproduce their designs as faithfully as cutting away the wood from the lines drawn on the blocks would allow. But magnificent designs of Millais, Sandys, Rossetti, and the other great illustrators of the 'sixties would, in their rich intricacies of line and tone, have often taxed sorely the old facsimile cutters, as they must have taxed all the technical resources of even the Dalziels, Swain, Linton, Whymper, and Hooper. These engravers rose loyally to the occasion, and among the publications that were a direct result of the movement, such as "Once a Week," "The Cornhill," "Good Words," Dalziel's "Arabian Nights," and the "Bible Gallery,"

and Wilmot's "Poets of the Nineteenth Century," as well as the Moxon "Tennyson," may be found wood-cuts representing as faithfully as possible masterpieces of design that can hold their own for dignity and beauty of expression with any graphic art in the great past of Germany or Italy. The scope of this volume, however, excludes from our illustrations examples of these admirable reproductive engravers.

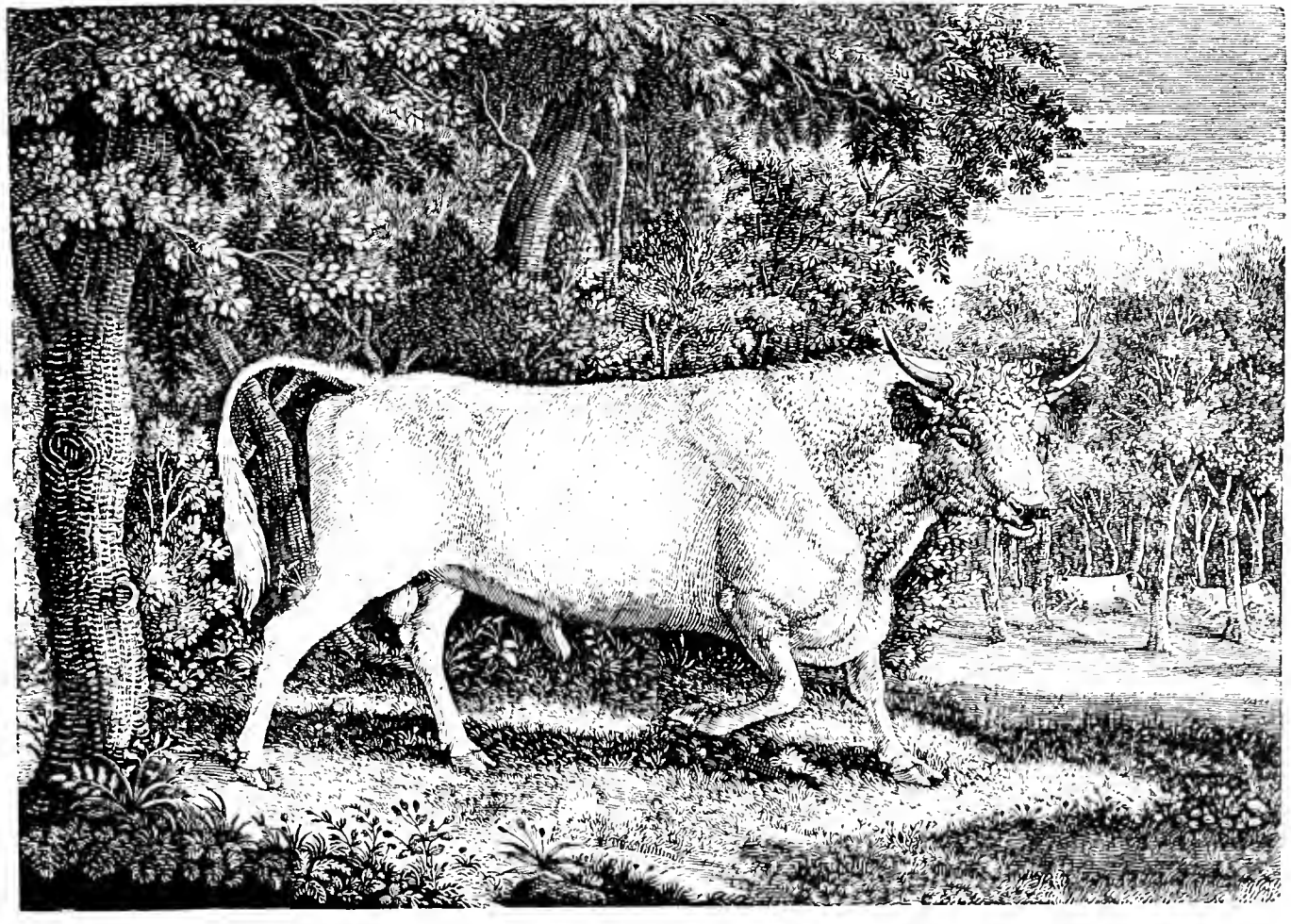
Wood-engraving gradually ceased to be a factor in the illustrated press as the exigencies of speed increased; its occupation was quite gone when the photographic tone-processes came to the service of the illustrator. But this change led to the revival of original wood-engraving. From Mr. Charles Ricketts and Mr. Charles H. Shannon came the first artistic impetus to this charming revival. Meeting as fellow-students while learning the craft of wood-engraving in the regular professional way of reproduction, their artistic instincts led them to a true appreciation of the early Italian and German woodcuts, and they formed a genuinely æsthetic conception of the wood-block as an expressive medium for book-decoration. With the stimulating artistic ideals of their joint publication, "The Dial," in 1889, which led to the beautiful issues of the Vale Press, in which the original woodcut took its proper place with the type exquisitely upon the page, the modern movement in creative wood-engraving was practically started. Mr. Ricketts, the moving spirit, Mr. Shannon, Mr. Sturge Moore, Mr. Reginald Savage, Mr. Lucien Pissarro—they were a most interesting little group of artists working in association for the ideal of beautiful book-decoration, and each expressing his individuality in lovely design upon the wood. The enthusiasm of Mr. Ricketts for the decorative graces of the early Italians, such as one sees in the pages, for instance, of the Venetian "Hypnerotomachia Poliphili," proved inspiring to his own masterly woodcuts. He seems to command the material with his purity of line and gracious sense of decorative harmony, and withal a graphic poetry of intense individuality. These are the characteristic qualities of his "Parables," of his "Danaë" series, of his two "Cupid and Psyche" sets, of his wonderfully imaginative frontispiece to the Vale "Milton," and of the thirty-six lovely illustrations to "Daphnis and Chloe," "done in the Italian manner" in collaboration of perfect artistic sympathy with Mr. Shannon. Mr. Ricketts's wood-engraving is represented here by an unpublished frontispiece to Plato's "Symposium" (p. 149), the original block of which is in the Fitzwilliam Museum. Even without the suggestive influence of Blake and Calvert, and the sympathetic guidance of Mr. Ricketts and Mr. Shannon, Mr. Sturge Moore's art must, I think, have found its originality of utterance upon the wood-block, so perfect is the union of ideal with the material. Poet, as he is, of exquisite imagination and serene expression, his graphic conceptions are extraordinarily imaginative, and imbued with a poetry of natural

loveliness. His designs seem to grow inevitably out of the ideas, sharing their joyous beauty and magnificence, as one sees pre-eminently in the wonderful series of "The Metamorphoses of Pan," yet no less in *The Centaur's First Love*, and others of "The Centaur and the Bacchante" set, the tender *Sermon on the Mount*, and the Wordsworth illustrations. Mr. Moore's finely inventive sense of decoration and purity of wood-engraving are shown here in the frontispiece to his volume of poems, *A Conflict* (p. 150). Mr. James Guthrie is another notable artist who uses the wood-block sensitively for imaginative expression.

Very different in manner and conception is the vigorous wood-engraving of Mr. Frank Brangwyn. With characteristic confidence in his powers of pictorial invention, and a full knowledge of his material and its capacities, he conceives his design direct upon the wood itself, drawing, as it were, with his graver as his imagination works, while the grain of the block speaks to his alert craftsmanship in accents of black and white. With what expressive energy Mr. Brangwyn's art can create vital design in the legitimate terms of wood-engraving we may see in the striking print reproduced here—*A Fair Wind* (p. 153). Mr. Sydney Lee's artistic expression, no less than Mr. Brangwyn's, seems to find a happy stimulus in versatility of craft, and wood-engraving is with him a favourite and sympathetic medium. He uses it finely and boldly, aiming always at a result peculiar to the material. When he has planned the essential lines and masses of his design he develops his pictorial detail upon the wood, inventing as he engraves. He uses chiefly the white line, though he realizes also the value of the black. Mr. Lee's consummate accomplishment on the block is *The Limestone Rock*, a splendid print; but *The Bridge* (p. 154) shows his vivid handling of black and white in bold decorative design.

One of the most interesting of the creative wood-engravers is Mrs. Gwendolen Raverat, whose imaginative temperament responds with a natural spontaneity to the medium's artistic appeal. Her designs, whatever their significance, are alive with an extraordinary expressiveness that gives them an unaffected beauty, with the special charm of the woodcut. She revels in the romance of the supernatural, and in her illustrations of the wonderful old ballads she seems to catch in simple graphic expression the very essence of the original. *Gypsies* (p. 155) shows impressively her pictorial command of sharp contrasts of black and white for effects of firelight.

Many other artists have in recent years used the wood-block for original design; Mr. William Strang, for instance, Mr. Nicholson, Mr. Gordon Craig, Mr. H. J. Webb, Mr. Lovat Fraser, Mr. Brydon, Mr. Noel Rooke, Mr. Eric Gill, and some members of the so-called Birmingham School, represented here by the graphic romanticism of Mr. Bernard Sleigh's *Vision of Piers Plowman* (p. 156).



"THE CHILLINGHAM BULL." BY THOMAS BEWICK

(*From "The Life and Work of Thomas Bewick." By D. Croal Thomson*)

ILLUSTRATION FOR THORNTON'S EDITION OF AMBROSE PHILIP'S "PASTORALS"
BY WILLIAM BLAKE

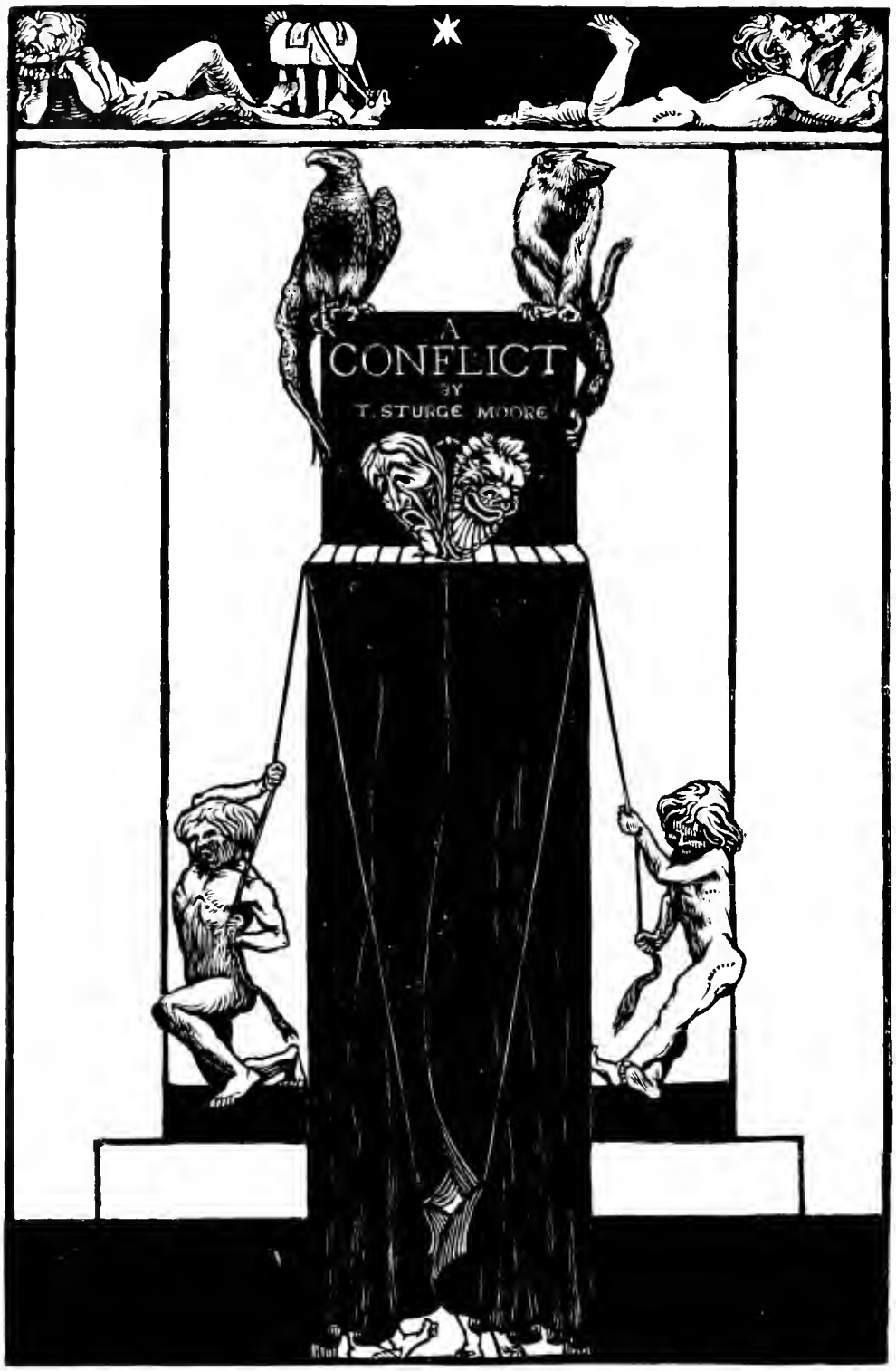
(From the print in the British Museum)

"THE PLOUGHMAN." BY EDWARD CALVERT

(From the print in the British Museum)

(*From the wood-block in the Fitzwilliam Museum, Cambridge*)

FRONTISPIECE TO PLATO'S "SYMPOSIUM" BY CHARLES RICKETTS



FRONTISPIECE TO "A CONFLICT." BY T. STURGE MOORE

"WISTON RIVER." BY F. MORLEY FLETCHER

"A FAIR WIND." BY FRANK BRANGWYN, A.R.A., P.R.B.A.

"THE BRIDGE" BY
SYDNEY LEE, R.E.

"GYPSIES." BY GWENDOLEN RAVERAT

"THE VISION OF PIERS PLOWMAN"
BY BERNARD SLEIGH

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